

THE MUSICAL ANTIQUARY

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J. W. FRANCK IN ENGLAND

IN the *Wissenschaftliche Beilage zum Programm des Humboldts-Gymnasiums zu Berlin* for Easter, 1889, Dr. Friedrich Zelle published a valuable study on the Hamburg composer, Johann Wolfgang Franck, which has so far remained the chief source of information for the little that is known as to his career. Dr. Zelle shows how, in 1678, one Gerhard Schott founded at Hamburg an opera-house, seating some 1,300 people, at which, during the years from 1678 to 1686 twenty-eight operas were performed, no fewer than fifteen of which were composed by J. W. Franck. The first mention of this musician occurs in W. C. Printz's *Historische Beschreibung der edelen Sing- und Kling-Kunst* (Dresden, 1690); Mattheson also alludes to him, but the only details of his biography are to be found in Møller's *Cimbria Literata* (1744), where he is described as 'Joannes Wolfgangus Franckius, Musicus Hamburgensis, qui in aulam tandem delatus Hispanicam ab æmulis illic favorem ipsi invidentibus regium fertur esse trucidatus et a Wolf. Casp. Printzio componistis recentioris ævi annumeratur celebrioribus'. Later writers, following Jöcher's *Gelehrten-Lexicon* (1750), make Franck a Hamburg doctor; but this Dr. Zelle shows conclusively to be a mistake. In Eitner's *Quellen-Lexikon*, reference is made to Dr. Zelle's researches, and in the latest (1909) edition of Professor Riemann's Dictionary, the only new statements are that Franck was born in 1641, and that in 1688 he went to Spain, where he 'fand Gunst bei Hofe und soll durch Gift gestorben sein'. Herr Curt Sachs's researches into the history of the Ansbach court musicians, which appeared in vol. xi of the *Sammelbände* of the International Musical Society, revealed that in 1655 Franck was 'Cammer Registratur Adjunct' and musician in the service of the Margrave Albert of Ansbach: under the next Margrave (John Frederick) he became Director of the Court Music and Comedies. The last date at which his name occurs in the Ansbach records is 1678, when he evidently moved to Hamburg.

Dr. Zelle's paper contains a list of Franck's known compositions (additions in Eitner, *ut supra*), from which it seems that his Hamburg operas were as follows:—1679—*Michal und David*; *Andromeda und Perseus*; *Die Maccabäische Mutter mit ihren sieben Söhnen*. 1680—*Æneas*; *Alceste*; *Jodelet*. 1681—*Semele*; *Hannibal*; *Charitine*. 1682—*Diocletianus*; *Attila*. 1683—*Vespasian*. 1686—*Cara Mustapha*, Parts 1 and 2. The airs from *Æneas*, *Vespasian*, *Diocletian*, and *Cara Mustapha* were printed, and Dr. Zelle re-printed nine of those from the last-named work. Besides his operas, Franck composed a considerable amount of sacred music, chiefly settings of Heinrich Elmenhorst's *Geistliche Lieder*. Selections from these have been more than once republished, and the whole set were issued in 1911 as vol. 45 of the *Denkmäler deutscher Tonkunst*, edited by J. Kromolicki and W. Krabbe. The originals appeared between 1681 and 1685, and were therefore contemporaneous with his Hamburg operas. His latest German work was a set of solo sacred cantatas, entitled *Erster Theil Musikalischer Andachten, von einer Stimm und dazu gehörigem Basso Continuo*, which appeared at Hamburg in 1687. The only known copies are at Lüneburg and in the British Museum. Dr. Zelle states that a copy was in a private collection in England, but this is probably the same that was bought for the British Museum in 1889: a stamp in it shows that it formerly belonged to Franz Commer. At the end of his notice of Franck Eitner mentions a work entitled '*Remedium Melancholiæ; or the Remedy of Melancholy*... Book 1. London, 1690', with the remark that it is 'vielleicht ein Nachdruck'. Oddly enough, two pages before he has the following: 'Franck (Franco), . . . lebte in London, schrieb viel fürs Theater, gab auch am 9. Okt. 1690 in London ein Vokal- und Instrumental-Konzert im Covent-Garden (Hawkins, 5, 4 nach der Londoner Ztg., auch p. 60).' It is curious that, though a good deal of attention has been drawn to Franck by the above-mentioned publications, no one should have followed up the English clue, for a little research shows conclusively that from 1690 until 1695 Franck was a figure of some prominence in London musical society. As a contribution to the biography of a gifted composer, no excuse is needed for setting out the new information from English sources *in extenso*.

The *Calendar of State Papers* (Domestic Series, William and Mary) records that on December 25, 1689, there was granted a 'Licence to Robert King, one of the King's Musicians, to set up "a concert of music" and to have the sole control thereof; to this, none shall force their way in, without paying such prices as shall be set down, and no person shall attempt rudely or by force to enter in or abide there during the time of performing the said music. All officers, civil and

military, are required to be aiding and assisting herein.' This Robert King is known as the composer of many songs which appeared in various collections between 1684 and 1696. In 1690 he set an Ode for St. Cecilia's Day, words by Thomas Shadwell, and in 1696 he took the degree of Mus.Bac. at Cambridge. He was still living in 1711, but the date of his death is not known. He seems soon after the establishment of his concert to have been associated with Franck, as the following advertisements from the *London Gazette* show:—

October 6-9, 1690. 'Mr. Franck's Consort of Vocal and Instrumental Musick, will be performed tomorrow, being Friday the 10th instant, at the 2 Golden-Balls at the upper End of Bow-street, Covent-Garden, at 7 in the Evening, and next Wednesday at the Outpers Office in the Royal Exchange, and will be continued all the ensuing Winter.'

February 16-19, 1690 (i. e. 1690-91). 'The Consort of Musick, lately in Bow-street is Removed next Bedford-gate in Charles-street, Covent-Garden, (where a Room is newly built for that purpose).' [It may be mentioned that Charles Street, Covent Garden, was built in 1687 and named after Charles I: in 1844 it was re-named Upper Wellington Street.]

26-30 March, 1691. 'The New Consort of Musick, performed by Mr. Franck and Mr. King in Charles-street, Covent-Garden, (which was design'd for Mondays and Thursdays) will be continued on Thursday next at the usual Hours, and every Thursday for the future, except the Thursday in Passion-week. Where will be speedily a Sale of Valuable Paintings, which may be seen on the Musick Nights.'

September 14-17, 1691. 'The Great Room next Bedford-gate in Charles-street, Covent-Garden, being now in-larging for the Convenience of Mr. Frank's and Mr. King's Musick, there will soon be held an Auction of more valuable Paintings than the last, and will be continued this Winter.'

October 26-29, 1691. 'The Consort of Vocal and Instrumental Musick, in Charles-street, Covent-Garden, will begin this present Thursday, the 29th instant, at the usual Time in the Evening.'

From an advertisement of a sale of music-books, &c., in the *Gazette* for December 7-10, 1691, we know that the music-room was then called 'Mr. Smith's Musick-Room'; somewhat later it was called 'the Vendu' or the 'Vendue'. The concerts continued to be advertised in 1692 and 1693, but there is no mention of Franck's name until the following:—

June 8-12, 1698. 'Next Saturday, being the 17th Instant, will be performed in Villiers-street in York-Buildings (for that time only) Mr. Frank's Consort, which will consist of English Dialogues and Songs, (the Words by Mr. Motteux) with Instrumental Musick proper to them, beginning exactly at Seven.'

The removal to Villiers Street was evidently only temporary, for the next advertisement shows that the concerts were being held in their old quarters:—

November 13-27, 1693. 'In Charles-street, Covent-Garden, on Thursday next the 30th instant, will begin Mr. Franck's Consort of Musick, and continue every Thursday night, beginning exactly at 8 of the Clock.'

With this advertisement Franck's name ceases to be mentioned, but the concerts went on for some time longer. On June 11, 1694, 'A new Consort of Musick' is announced in Charles Street; on the following 15th October it is stated that 'the Consort of Musick will begin in Charles-street, Covent-Garden, on Thursday the 18th instant, with Two very fine Voices, and will continue through the winter'; on November 15 'A Consort of Musick composed by Mr. Grabue' is advertised 'at Mr. Smith's in Charles-street'; on November 26, 1694, the readers of the *Gazette* are informed that 'the Consort of Musick in Charles-street . . . will begin again next Thursday . . . the Room being put in good condition'; and on June 6, 1695, the concert is announced to be held 'once more this next Monday'. It will be seen from the above that the actual evidence of Franck's connexion with the Charles Street concerts stops in November, 1693; but from other sources it would seem probable that he was still in London in 1695. In 1692, Peter Antony Motteux, a Frenchman who settled in London after the revocation of the Edict of Nantes and combined literary pursuits with the business of an East India Merchant, published the first number of a periodical entitled *The Gentleman's Journal*, which, besides containing verses and prose by such writers as Prior, Sedley, Mrs. Behn, Oldmixon, and the editor, also printed a number of songs with music by the most popular composers of the day, chief amongst whom was Henry Purcell. The periodical only lasted from January, 1691-2, to November, 1694, but during this time it contained a number of songs by J. W. Franck. The first of these was 'Pity Astrea one that dyes', which was published in the issue for May, 1692, with the following remarks by Motteux: 'The first of the Songs which I send you now, is set by Mr. *Franck*, who is universally acknowledg'd to be a very great Master.' The words were stated to be 'by a Person of Honour'. In June, 1692, there appeared 'Who dear Fidelia?' 'a Song set by Mr. *J. Franck*, the Words by *S. B.*' The July number contained 'See bleeding at your feet there lies', the words by 'Osiris', and 'The night is come', both 'set by Mr. Franck'. In August, 'Love's passion never knew till this,' 'which is a Menuet, set by Mr. Frank'; this was followed in December by 'When crafty Fowlers would surprize', 'The words by Philogynes'.

In May, 1693, Motteux printed some six pages of verse, introduced by the following reference to the Charles Street concerts:—

'We have had lately a Consort of Music, which as it pleased the most nice and judicious Lovers of that Art, would doubtless have had your Approbation; I only speak of the Notes which were by Mr. Franck: As for the Words I made 'em in haste, and most of them were design'd for Winter, and set to Music then, tho' not seen, so that I was forc'd to alter some lines as well as I could, to reconcile 'em to this season. However, you have 'em here, tho' strip'd of their gay attire, the Notes. Be pleas'd to observe that they are most of them Songs, and some of the Words were fitted to the Tunes.'¹

Franck's setting of three of these songs is printed by Motteux; they are, 'Still must I grieve,' 'Complaint in Recitative . . . sung with accompaniments by Mrs. Ayliff'; 'By waning winds,' 'Sung by Mrs. Ayliff'; and 'Fickle Bliss, fantastic Treasure', also sung by Mrs. Ayliff. The last-named song is also printed in Book V of *Comes Amoris* (1694). The other songs by Franck in *The Gentleman's Journal* are as follows:—

'Take off your Glass'. (a 2. June, 1693.)

'A Swain in despair.' (July, 1693.)

'Let's talk of Bow or Dart': 'The Words by Mr. P.' (September, 1693.)

'Ah, cruel Strephon': 'The Words by a Lady.' (October, 1693.)

'Ere Phillis with her looks': 'The Words by Mr. Porter.' (Jan.-Feb. 1693-4.)

'Heroick Mars': 'The Words by Mr. T.' (May, 1694.)

We are able to trace Franck's stay in England a little later by the publication in the fifth book of J. Hodgebut's *Thesaurus Musicus* (1696) of a two-part song, 'Go home, unhappy wretch,' entitled 'A Song in the Mask for the Lover's Last Shift, sung by Mrs. Cross and the Boy, upon a Marriage Life. Sett by Mr. Francks.' The correct name of the play is *Love's Last Shift*. It was written by Theophilus Cibber, and produced at Drury Lane Theatre in January, 1695-6. In the printed text the 'Masque' is entitled 'A Song, sett by Mr. Frank'. It occurs at the end of the work, and opens with a scene in which 'Love is seated on a throne, attended with a Chorus'. The characters represented are Love, Fame, Reason, Honour, and Marriage. It can be gathered from the Epilogue (and also from the *Thesaurus Musicus* excerpt) that the part of Love was performed by Miss Cross. 'Go home, unhappy wretch' is a dialogue between Love

¹ For further particulars about these verses see my article 'Purcell's Dramatic Music in the *Sammelbände* of the I. M. G., vol. v, p. 558.

and Fame; so the latter part must have been taken by 'the Boy', whom we know from other sources to have been probably Jemmy Bowen, the young singer of whom Antony Aston relates that 'when practising a Song set by Mr. Purcell, some of the Music told him to grace and run a Division in such a Place. "O let him alone," said Mr. Purcell, "He will grace it more naturally than you, or I, can teach him."'¹

In the *Calendar of State Papers* (Domestic Series) there is a record that on July 7, 1693, passes were granted to Wolfgang Franck and four other Germans 'to go to Harwich and Holland'; but if this Wolfgang Franck was the musician, the above-quoted extracts show that his absence must only have been temporary, and that, if the story of his having eventually gone to Spain is true, it must have been at some date after the production of *Love's Last Shift* in 1695-6.

With the exception of *Remedium Melancholiæ*, the lists given above practically exhaust all that at present has been found of the music he wrote in his English period. The only fragment to be found in the British Museum Manuscripts is the treble part (without words) of 'A new Song on K[ing] W[illia]m. Set by Mr. Franks'. This occurs in a volume (Ad. MS. 35043) which belonged in 1694 to one John Channing. As to *Remedium Melancholiæ*, the work is so rare that it may be well to give a detailed account of its contents. It is a small folio of twenty-six pages, the title-page of which is as follows: *Remedium Melancholiæ*, | or the | Remedy of Melancholy. | Being a | Choice Collection | of | New Songs: | with a | *Thorow-Bass* for the *Harpsichord*, *Theorbo*, or *Bass-Viol*. | Composed by *John Wolfgang Franck*. | The First Book. | London, | Printed by *J. Heptinstall*, and are to be sold by the Author, living | at Mr. *Bond's* a Barber in *Lothbury*. 1690. |' The contents are as follows:—

1. Come let us sing. Catch for 12 voices.
2. Evadne I must tell you so.
3. Evadne I must tell you so. 'The same Song Inverted.'
4. The heart you left when you took mine.
5. Tush never tell me I'm too young.
6. Astella bright I saw her sit.
7. My dearest sweet lye down by me.
8. The Prodigal's Resolution. ('I am a lusty lively lad.')
9. O ye blest Pow'rs propitious be.
10. I wonder why Dame Nature thus.
11. Love is a bauble.
12. He that marries a girl that's fair.

¹ 'A Brief Supplement to Colley Cibber, Esq.; his lives of the late famous Actors and Actresses' (n. d.).

13. Come let us drink. Catch (à 3).
14. Amintas led me to a grove.
15. Troy had a breed of brave stout men. (Duet.)
16. Let's laugh and be merry. Catch (à 3).
17. If any so wise is.
18. Come drawer come. Catch (à 4).
19. Do you see this cup of liquor. (Duet.)
20. Musing on cares of human fate. (Duet.)
21. Young Strephon and Phillis.
22. The Doubtful Lover resolv'd. ('Fain would I love.')
23. Reply. ('Go, lover, know.')
24. As Am'rous Corydon was laid.
25. Damon to Sylvia when alone.

A song from *The Gentleman's Journal* is given below. It shows that Franck, when he arrived in England, was so thoroughly experienced a musician, that he had no difficulty in imitating successfully the fashionable style then in vogue in London. At the same time his English work is on the whole much better than that of the minor composers who contributed to the song-books of the day, and he never loses the sense of style which is to be found in his earlier opera-songs and in his settings of Elmenhorst's sacred songs. Mottuex's estimate of him as 'a very great master' is undoubtedly exaggerated, but what has survived of the music he wrote during his residence in London shows that he occupied a distinguished position, even at a time when Henry Purcell was at the height of his too brief career.

RECITATIVE AND AIR.

WORDS BY PETER MOTTUEX.

J. W. FRANCK, 1693.

Still must I grieve for an ungrateful swain? For e - ver,

e - ver sigh in vain? Those ling'-ring, those e - ter - nal hours, which

Time, the cure of com-mon pain, Doth to his end - less ab-sence add, Add
fu-el to the fire, Add fu-el to the fire which my poor
heart, my poor heart, my poor heart de-vours, Na-ture! like thee, like
thee, all o'er I'm . . sad: Thou too dost for an ab-sent lov-er mourn,
A sa-ble veil, an un-i-ver-sal cloud, Thy sul-len face with
gloom - - - y hor - - rors shroud: But oh! thy cheer-ing sun will
soon re-turn, Thou'rt on - ly wi-dow'd for a night, That the warm
beams of his re-viv-ing love For a whole hap-py day May

prove more gent-ly kind, More gent-ly kind, more ra - - vish-ing-ly bright.

By warr - ing winds and kill - - ing frost, The

trees that grace and shade the plain A - while their

ver - dant glo - - ries lost; A - while their ver - dant .

. . glo - ries lost; With bare ex - ten - ded - arms, in

vain They seem'd to court the dis - - tant Spring; Yet

June at last, at last did the gay sea - son bring: But

I, who of my love's re - turn des - - pair, A

dou-ble, a dou-ble, an e-ter - - - - -

- - - - - nal Win-ter bear. A dou-ble, A

dou-ble, an e-ter - - - - - nal Win-ter bear.

W. BARCLAY SQUIRE.

STUDIES IN THE TECHNIQUE OF SIXTEENTH-CENTURY MUSIC (*continued*)

SCALES OF E.

Third or Phrygian Mode.

ALREADY in our general description of the modal scales attention was drawn to the essential nature of the differences existing between them, and it was evident that these differences were due not only, as is often supposed, to the major or minor character of the third of the scale, but also to the varying position of the semitonic intervals, two of which occur in each mode.

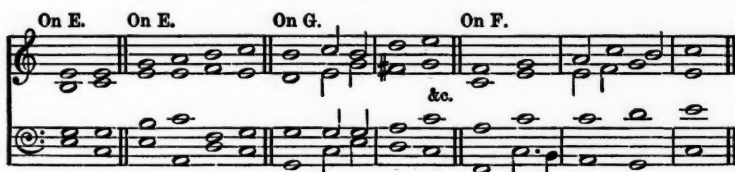
From the very earliest times a tradition had existed respecting these differences and their effects, assigning to each mode the illustration of some suitable ethical quality or the expression of some appropriate persistent feeling; and this tradition was still full of life, and had indeed been adopted by the theorists, at the end of the sixteenth century. In the works of Zarlino, for instance, we find that the first mode is to be regarded, in this traditional point of view, as mixed in character, 'something between sad and cheerful'; and though this statement may appear as visionary and perhaps absurd, yet Zarlino shows that the arrangement of the tones and semitones in this mode are such as quite to justify it. Whether the writer is upon equally safe ground when he says that 'this mode adapts itself well to words which treat sententiously of lofty matters', may be doubted; this and such-like pronouncements, however, are given with caution, and as the suppositions of others. The same care also is to be seen in his treatment of the second mode, which he describes, in the words of others, as 'tearful, humble, and deprecating', or 'suitable to times of fasting'. With regard to the third mode, on E, the opinion of Zarlino was that, heard alone and unmixed, its harmony would be somewhat harsh, but used as it generally is, mingled with the ninth and with a cadence on A, gives rise to feelings of grief, and will easily express words of complaint and lamenting.

The question is often asked: What principle governed the old composer in his choice of a mode to write in, or why, with twelve modes before him, should he employ one more than another? These

traditional tables of modal qualities supply the answer. The composer makes choice of the mode in which the sentiment of the words finds its most complete echo.

The range of the third mode is in theory from E to E, but it is allowed in practice to go often one, and sometimes two whole tones under the final, descending to D and C. The notes upon which melodies generally begin are E, F, G, and C, and a chord upon one or other of these notes is the usual sound to begin with in plain harmony. C plays an important part in this mode, being its Dominant. There is always a strong tendency towards C, from the first, in any Phrygian melody, no matter on which of the notes just named it may begin.

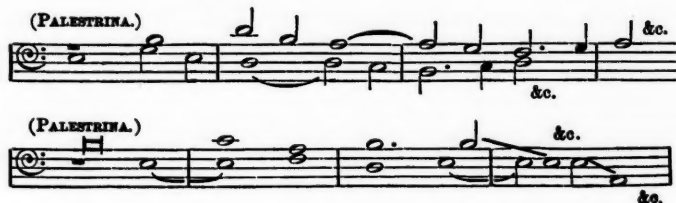
PLAIN OPENINGS.



Now, although all these are good openings in Mode 3, it will be observed that they offer nothing decisive, nothing that firmly declares the scale in use. The same peculiarity is seen to some extent in plagal modes, but it is the chief characteristic of this, an authentic mode, and is also unavoidable, which is not the case in any other mode. The defect arises from the nature of the scale, the second note of which, a semitone only above the final, makes the *diapente* upon the fifth of the scale imperfect, and therefore useless. It is upon the fifth of the scale, accompanied by a third and fifth, in contiguity with the final accompanied in the same way, that we rely in plain harmony for a firm declaration of the scale employed.

FUGAL OPENINGS.

The fugal openings in this mode are somewhat restricted in number, being almost entirely confined to E answered by B, and vice versa, and E answered by A and vice versa.



(PALESTRINA.)

Ec - - ce

Ec - - ce nunc Ec - - ce &c.

Ec - - ce

This is, however, only a partial answer. The complete answer is between the two groups of Tenor and Bass, and Alto and Treble. Here follows an example in which the E is answered by E, and finally by A.

(PALESTRINA.)

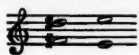
Com - mis - sa me - a

Com - mis - sa me - a Com -

The ordinary modulations of the Phrygian scale are upon C (dominant), G (mediant), A (participant), and more rarely D and F (conceded modulations). The cadences are as usual, and A takes both sharp and flat cadences. The final cadence of the mode is by nature a flat cadence; attempts have been made (by Byrd and others) to convert it into a sharp cadence, but this not only involves the licentious introduction of two chromatic alterations simultaneously, but also the recognition of D \sharp , a note foreign to the old system.¹ The final cadence of the mode therefore, being flat and imperfect, cannot be used at the close of a composition, unless it is followed by a plagal cadence. This combination is often seen in other modes, but is indispensable in this; before a semicolon pause, however, the true cadence is often used alone.

Authentic. Plagal.

¹ The notes subject to chromatic alteration, in the old system, were C \sharp , E \flat , F \sharp , G \sharp , B \flat . The forbidden chord therefore was inadmissible in any circumstances.



(PALESTRINA.)



H. E. WOOLDRIDGE.

(To be continued.)

SOME ILLUSTRATED MUSIC-BOOKS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES: ENGLISH

NOTED music and pictorial embellishment fall so naturally together that it is difficult to find any period when they were not more or less allied. The painters and the draughtsmen of the early Italian school were all evidently practical musicians, and as a consequence we get pictures and drawings in which not only are musical instruments correctly depicted, but their performers are shown as handling them in a skilled manner.

This cannot always be said of the modern artist, for only too frequently the musical instrument in the hands of a painter's model is placed in wrong position. How many times, for example, do we find the violin with the wrong side under the chin?

The seventeenth-century Dutch painters even exceeded the Italians in the frequency with which they painted musicians, and this they did in so masterly a manner that it is quite evident the artists were accustomed to handling the musical instruments they painted.

Small wonder then that, when the draughtsman was so much at home in musical matters, he should be called in to adorn manuscript or engraved music.

To the collector, specimens of the beautiful work that has been done in this direction, during various periods, are very welcome, and it is an unfortunate circumstance that these collectors are frequently vandals enough to mutilate music-books in pursuance of their hobby, and either destroy the music they do not understand, or tear away frontispieces and title-pages having any adornment that takes their fancy. Such a class has always existed, and as a consequence we have to mourn many despoiled copies of precious books. The collector who may not rise above the magpie instinct of amassing things of which he can make no personal use, has his value, inasmuch that he preserves material for more ardent workers; but the mutilating collector is an abomination.

The pictorial embellishment of music began almost with its first notations. There are in our great public collections examples of early decorated music of great beauty. These examples are generally service-books, though in lesser quantity there exist secular works.

The adornment is mostly in ornamental bordering, illuminated lettering, and often pictorial scenes illustrating passages of Scripture within the capitals.

It is not the purpose of this article to deal with this class of embellished music, but merely by this mention of it emphasize the fact that our ancestors considered, from the earliest times, that musical notation demanded, or at least was fitly adapted for, enrichment, and that they spared no pains in this direction. As music and notation became more plentiful and in greater use less care was taken in writing it down, and gradually the adornment became less.

When coloured staves were discontinued the elaborate initials and bordering began to fade in glory, and be confined to perhaps a large red letter, or a fancy initial put in with the same ink and pen used for the rest of the page. Still, for a considerable time the large ornamental initial was always a feature. In Italian manuscript music this fashion lingered perhaps the longest, and many examples can be found even in late eighteenth-century manuscript notations. When music began to be printed, the large initial letter was not wanting. This was usually cut in wood, with bold ornamentation. These letters descended from one printer to another.

Wynkyn de Worde employed such large initials in his *XX Songes* 1530, and John Playford and others continued the practice down to the beginning of the eighteenth century, though, it must be confessed, with very dimmed glory, for as time passed the bold wooden letters dwindled down to mere 'fancy' pieces of type.

ENGRAVED FRONTISPICES AND VIGNETTES.—SEVENTEENTH CENTURY.

It was when some happy genius discovered that musical notation was worthy to be engraved on copper there followed the conviction that music-books might also be enriched by frontispieces and vignettes on title-pages, though it was George Bickham, to be spoken of hereafter, who first carried out the idea of adorned engraved music on an elaborate scale.

The music-book which holds the reputation of being the first to be engraved in England, perhaps erroneously, though certainly among the first, is: *Parthenia, or the Maydenhead of the first musicke that euer was printed for the Virginals*. This small folio volume was 'engraven by William Hole, for Dorotheie Evans', and the date generally assigned to it is 1611. Its pictorial adornment is a beautifully engraved vignette on the title-page, representing a lady playing on the Virginals. A later edition by John Clarke is dated 1655,

which has a different vignette on the title-page, the lady being attired in a more modern costume.

Collectors of engraved portraits need not be told of the charming portraits executed by William and Robert Hole; in this article there is no room to consider, or even name them.

THE PLAYFORD PUBLICATIONS.

Until the advent of John Playford the publication of music in England had sunk into extraordinary disuse.

The latter end of the year 1650 may be definitely fixed upon as that of its revival. Playford was not sparing of anything to make his books both of use and of value, and he did not neglect to employ clever engravers to provide suitable frontispieces.

His first publication, as everybody knows, was the *English Dancing Master*, dated 1651, but issued in the autumn of the previous year. The title-page has a charming little oblong vignette of a lady and gentleman in the costume of the period dancing, while behind them is a Cupid playing the lute. The pretty etching is the work of Wenceslas Hollar, then in England, and one of the most dainty as well as the most versatile etchers of the seventeenth century. The lute as an accompaniment for dancing had become obsolete in 1686, when the seventh edition of *The Dancing Master* was issued, therefore a fresh plate of a larger size and of much less merit than Hollar's was provided for the title-page. In this plate the dress of the ladies and gentlemen is represented according to the fashion of that time, while Cupid has taken to the popular instrument, the treble violin, and plays first fiddle; two gentlemen in flowing wigs are shown also fiddling. The engraving is not signed.

John Playford was generous enough to give a frontispiece to nearly every one of his publications. They are by different artists, and though it might be tedious to chronicle each of these illustrations, a few may be here mentioned.

The first edition of his *Breefe Introduction to the Skill of Musicke*, 1654, has a tomb-like engraved title, which was not continued in later editions. These generally had a portrait of Playford himself, author and printer, as frontispiece. Portraits we must discuss later.

Two of the nicest Playford frontispieces are those for *Musick's Delight on the Cithren*, 1666, &c., and Thomas Greeting's *Pleasant Companion or New Lessons and Instructions for the Flageolet*, 1675, &c. The Cithren book is furnished with a frontispiece by R. Gaywood, and depicts a gentleman with flowing hair, or wig, playing the cithren

from a book laid on a table before him. It goes without saying that Gaywood's engraving is delightful. Greeting's book shows a rather feeble-looking elderly gentleman, having straighter hair, dressed in a flowing gown, seated at a table, and blowing a very small flageolet, while a larger flageolet, or recorder, with a book, lie on the table before him. Though not signed, the work is most likely by Gaywood.

The frontispiece of *The Treasury of Musick*, 1669, gives a fine print of a buxom and gaily dressed lady playing a lute. More of the graver than the etching needle has been employed in it, as contrasted with the previously named prints, and the masterly drawing and engraving of the hands are especially noticeable. It is not signed.

Musick's Handmaid . . . for the Virginals or Harpsichord, 1678, &c., has on its title-page a lady at the Virginals and a gentleman playing the violin; another lady is singing from a book.

There are many other charmingly engraved title-pages and frontispieces issued with the elder Playford's books. They are all pretty and most artistic. When his son Henry came to the business it was at a period that had changed in taste, and Dutch influence had come to bear on art matters. The principal engravings in the Henry Playford books are as follows:—

The Theater of Music in four books, dated from 1685 to 1687, small folio. This has an engraving on the letterpress title-page representing a group of well-fed Cupids, the centre one conducting from a book on his knee, while the others are playing different instruments. These include a bass viol, a lute, a violin, a flageolet, and a curved (wryneck) fife. The rotundity of the Cupids of that day in pictorial art was remarkable, and many such groups figure on the music-books of this period.

One of Henry Playford's finest frontispieces is that to *Harmonia Sacra*, whose editions extend from 1688 to 1714. It is an excellent piece of line-engraving by Simon Gribelin, the French engraver (born 1661), and represents three angels in the clouds which overhang a landscape of mountain and river. The figures, which are charmingly drawn and engraved, are playing lute, bass viol, and harp.

PORTRAITS.

Before passing from the Playford group of music-books we may take a glance at the portraits that are used as frontispieces and vignettes.

The first of these is a fine likeness of Henry Lawes, which is placed as a vignette centre to *Ayres and Dialogues for one, two, and three voyces*; by Henry Lawes. The first book 1653—John Playford; small

folio. The portrait is finely done; there is rather a coarse reproduction of it in Hawkin's *History of Music*.

John Playford himself is represented by three different portraits, which stand as frontispieces to his *Introduction to the Skill of Music*. The earliest is by R. Gaywood, the next by Van Hove, and the last by David Loggan.

Henry Purcell is first shown by a vignette portrait on his *Sonnatas of III parts*, 1683, and later by the less rare likeness prefixed to the editions of *Orpheus Britannicus*, 1698-1702, &c.

Christopher Simpson is represented in portraits fronting several editions of his *Compendium of Practical Musick*, and there is a fine portrait of Thomas Mace prefixed to his *Musick's Monument*, 1676. This shows Mace as an elderly man (aged sixty-three in point of fact) with somewhat drawn face. Henry Cooke was the painter, and William Faithorne the engraver. Another notable portrait is that of Dr. John Blow, which forms a frontispiece to his *Amphion Anglicus*, 1700. Blow is in an immense wig; the engraving is by Robert White.

The above are probably not all the portraits of musicians prefixed to English music-books of the seventeenth century, but they are certainly the principal ones. In the eighteenth century other portraits appeared on music-books, but on the whole they were not very common. Walsh gave a portrait of Corelli, and, at a later date, of Handel. There is a particularly fine portrait, of which I have seen no other copy than the one in my own possession, of Tenucci in his *Instructions of M^r Tenucci to his Scholars*, published in oblong folio by Longman and Broderip about 1785. There is an oval portrait of Stephen Storace, probably by John Hall, the engraver, who was his brother-in-law. This is on the title-page of the book of Storace's operas *Mahmoud and the Iron Chest*, published by his widow about the end of 1796.

There yet needs to be made a list of early engraved musical portraits; such would be of great use and interest.

If space permitted I might with interesting results deal with the frontispieces belonging to works of the early eighteenth century, many of a curious character, but this period and branch must be left for the present, and we may consider a class of music-book which has always appealed to the book-collector, whether musical or not. It is difficult to find a name for this type of work, though when we are familiar with Bickham's *Musical Entertainer* and *Clio and Euterpe* it is quite recognizable. We may, in default of better definition, name them :

MUSIC-BOOKS WHICH ARE WHOLLY ENGRAVED AND WITH
ORNAMENTAL DESIGNS.

GEORGE BICKHAM. It was George Bickham who first commenced this plan of illustrating music-books, and his *Musical Entertainer* formed a model for later publishers and engravers.

Books giving details of the British engravers and their work are singularly deficient in the matter of mentioning those engravers who worked for the music-publisher—not the mere engraver of the staves and notes, or script—though much charming work was done by them. In the few cases where such engravers are named the accounts are not over-accurate, and they are always very imperfect.

Horace Walpole, in his *Anecdotes of Painters*, gives the best account of Bickham, but even he leaves much to be desired, though it is probable that he had some personal knowledge of Bickham.

He speaks of a George Bickham, living in Queen Anne's reign, who engraved certain portraits, and who ultimately retired to Richmond, and in May, 1769, sold part of his plates and stock-in-trade by auction.

It is quite evident that Walpole is 'mixing' father and son. The Bickham I am about to deal with is George Bickham, 'junior,' as he in most instances signs himself. It is probable that the father had nothing to do with music, therefore we may dismiss consideration of his work.

In 1736 G. Bickham, junior, conceived the idea of a folio book of songs, fully adorned with vignette headings and richly engraved borders. As was usual in those times, he sought out wealthy patrons and dedicated each set of four plates to them.

These sets of plates were issued fortnightly, at the absurdly cheap rate of sixpence the four.

The first set was dedicated to the Earl of Burlington, and the next to the Earl of Loudon, then Grand Master of the Freemasons. That George Bickham was also a Freemason is evidenced by the fact that at the foot of certain plates (those that contain Masonic songs) is the signature 'Frater G. Bickham, junior, Sculp.'

The plates are printed on folio paper, and the copper measures (roughly) 13 inches by 8 inches. The pictorial headings are chiefly done with the etching-needle, while the script and musical notes are engraved. We can get at the dates of some of the plates; for example, the twelfth number, p. 46, is 'Published according to the Act of Parliament August 5th 1737', and the thirteenth number, p. 49, is dated August 17th, 1737. This information is engraved at the foot

of the plates. The first plate found dated is on No. XI, p. 41, which was issued 'July 16th, 1737'.

Provided there was no hiatus, these dates show that the work began its issue on March 1, 1737. The first volume of twenty-five numbers, being one hundred plates, was furnished with a title-page and index, and some copies have additional plates, not pictorial or musical, but having engraved mottoes.

The second volume was commenced in May, 1738, and ended with its twenty-fifth number, making in all, with the first and second volumes, two hundred music plates and two well-designed title-pages, the second volume showing a fine figure of Calliope, by H. Gravelot.

It may be mentioned that the second volume appears to be very much rarer than the first; I have never had the fortune to see any uncut sets of the plates unbound, and in their original covers. These, no doubt, would be of the usual blue or grey wrapping paper.

It is to be learned from an advertisement that the musical editorship of the work was in the hands of 'Mr. R. Vincent'. This was Richard Vincent, probably father of Thomas Vincent, the hautboy player, and of Charles and James Vincent, whose names are found on eighteenth-century music.

The pictorial designs of the *Entertainer*, though quaint enough, are certainly not generally calculated to illustrate fitly English or Scottish songs. In the latter case they are sometimes very comic. They are very French in character, some being from designs by Gravelot and others copied from Watteau. There are, however, some interesting views of Vauxhall, quite trustworthy, and an excellent picture of the Islington New Wells. The plate, which is intended to illustrate 'The Beauties of Hampstead', certainly fails to portray any part of that district. It is a Claude Lorraine kind of design, and this includes mountains, a castle, a winding pool, with boats and anglers, while cattle graze contentedly in the meadows!

Bickham, having once shown the way, was not without his imitators, and he resented their rivalry very much in the advertisements he sent to the press. In July, 1738, after advertising part iv of vol. ii of his work he says, in wild spelling: 'N.B. Their's a Mimickry of the Musical Entertainer, published with little success: it's the same Size Plates: the Rappers like this, therefore don't be deceived, & take that for this. The Designs are in a poor Dutch Taste, though with an Italian Name, & the Engraving in general incorrect & bad, being not done by the best Hands.'

In the previous month's advertisement he had complained that 'under takings of this kind are liable to be pirated, mimick'd, imitated, & torn to pieces when found successful; so this hath met with

that fate, by another work of the same kind, & upon the same principal, which is publish'd with large puffs & encomiums, scandalous reflections, & disparagements of this', &c. Though the 'Dutch taste' and the 'Italian Name', which Bickham refers to, may be a little misleading, there can be but little doubt that the rival he indicates is Benjamin Cole's *British Harmony*, to be mentioned presently. So far as I have seen, it is the only other folio work of its kind issued in England.

Not content with protest by advertisement, Bickham showed his scorn pictorially in one of the headings.

On p. 31 of his second volume (issued about September, 1738) he depicts a pedlar's pack-mule, and among the contents of the panniers are shown books and sheets of paper which are marked 'Ro——t's Songs for pedlars', 'Rayner's Ballads', and 'C——e's Songs for Hawkers'. The abbreviated names stand for Roberts and Cole, whose publications we will consider later. Bickham implies that they are only fit to be hawked about the country by pedlars, with common broadsides, while his own publication is a work of art.

Regarding the different editions and impressions of *The Musical Entertainer*, the following may be of interest:—The earliest edition of the work bears the following title and imprint on the first volume: *The Musical Entertainer: Engrav'd by George Bickham junr Vol. I London printed & sold by Geo Bickham at his house ye corner of Bedford Bury New Street Covent Garden.*

At the time the second volume was in progress Bickham had got 'T. Cooper, at the Globe, Paternoster Row', as his publisher. The next issue of the plates was made by Charles Corbett, and copies are generally found a shade larger in the paper. The imprint on the first volume runs: '*London Printed for, & sold by Charles Corbett Bookseller & Publisher at Addison's Head Fleet Street.*' The second volume also bears Corbett's name.

We learn from Walpole that George Bickham retired to Richmond-on-Thames, and on May 1st sold part of his plates and stock of engravings. This is evidently Bickham junior, and not the elder, as Walpole supposed.

It is evident that Bickham had parted with his *Musical Entertainer* plates before this, for I have seen a copy of the second volume having the imprint 'London; printed for Jno. Ryall, at Hogarth's Head, Fleet Street, 1765'.

All the before-named editions are from the original plates.

George Bickham produced one more musical work, very beautifully engraved. This is:—*Songs in the Opera of Flora with the Humourous Scenes of Hob Designed by the celebrated Mr. Gravelot & engraved by*

G Bickham Junr The Musick proper for Ye Violin etc. This was published in October, 1737, and is advertised in June, 1738, as being sold by T. Cooper at the Globe; the size is octavo.

It is probably not necessary to mention Bickham's work of a non-musical character, but I may mention that his name is found attached to some other engravings. For instance, his *Universal Penman*, 1743, is a notable book, and he engraved plates for a small work on Windsor Castle and Hampton Court, 1742, as well as some for 'The Beauties of Stow', 1753. He also engraved the frontispiece—a man playing the flute—for Simpson's *Delightful Companion for the German Flute* about 1745.

BENJAMIN COLE. Of Benjamin Cole, who seems to have been Bickham's great rival, writers on engravings are either silent or have practically no information to give. I have a strong belief that he was born at Leeds, for his earliest engravings are connected with that town. In 1724 Ralph Thoresby published his *Vicaria Leodensis*, and Benjamin Cole engraved for it a view of Trinity Church, Leeds. Shortly after, or about this date, Cole engraved the earliest known plan of Leeds, which had views of the principal residences of the town as a border. The address on the plan is 'St. Paul's Church Yard', so we may assume that Cole early settled in London.

In 1738 he commenced the issue of a folio work similar in character to Bickham's *Entertainer*. The fifth plate (presumably the second number) is 'Published according to Act of Parliament June 16 1738', and the thirteenth dated 'July 12 1738'. This gives a fortnightly issue of four plates. The work extended to sixty plates, and it was published in 1739 with the following title, having a dedication to Frederick Lewis Prince of Wales:—

British Melody, or the Musical Magazine; consisting of a large variety of the most approv'd English & Scotch songs, airs, & the words. Composed by the best authors and set to musick by the most eminent masters . . . The whole curiously engrav'd on three score folio copper plates all carefully revised & corrected, & one fourth part of them set to musick, by John Frederick Lampe . . . And each plate beautifully embellish'd with new headpieces . . . London printed for & sold by the proprietor Benjⁿ Cole, Engraver, at ye corner of King's Head Court Holbourn, & at most print sellers & musick shops in town & country MDCCLXXXIX Price 7^s in sheets.

In spite of what Bickham says, the engraving is excellently done and the figures generally well drawn. The headings are square, not, as in Bickham, 'vignetted.'

In 1738 Cole engraved for John Wilcox an edition of Lampe's opera 'The Dragon of Wantley', but this is not particularly ornamented.

I have seen no engravings by Benjamin Cole between the above dates and 1751, when he began to illustrate a monthly music-page for *The New Universal Magazine, or Gentleman and Lady's Polite Instructor*. The first volume was for 1751, and it was published by M. Cooper at the Globe in Paternoster Row.

Cole's plates are small in size ($7\frac{1}{2} \times 4\frac{1}{2}$), but in the beauty of the engraving he surpassed himself. The illustrations at the top of each song are oblong in shape, and there are some very dainty designs amongst them. The magazine ran for a number of years, at least to 1758, but although the engraved music-pages are to be found at print-sellers, yet there is no indication of date on any, nor even the name of the magazine. Therefore, thanks to the bookseller, or collector who ruthlessly destroys books for their illustrations, much necessary information is lacking.

It was about this time that Benjamin Cole projected and published another musical work illustrated with pictorial headings. The plates are larger in size than those of the *New Universal Magazine*, but they are of the same character. I do not know whether copies yet remain in England, but one was sold in December, 1910, at Sotheby's, and bought by a New York collector.

The title of the work runs: *Orpheus Britannicus, or the Gentleman and Lady's Musical Museum, containing one hundred favourite Songs compiled from the most approv'd vocal performers at the Theatres, Vauxhall, Marybone Gardens, Sadlers Wells, etc. Each song set to musick & embellished with a curious headpiece (expressive of ye subject) designed by the late Mr Boitard and engraved by Benj. Cole Printed & sold by B Cole 1760. Imperial 8vo.* At first sight this might appear to be merely a re-issue of Cole's magazine plates, but the information at my disposal leads me to suppose that it is the work to which belong certain plates by Cole that measure about $9 \times 6\frac{1}{2}$ inches (plate-mark, not paper), which I have not been able otherwise to identify.

My knowledge of Benjamin Cole here ceases. As his known work covered a period between 1724 and 1760, we may well suppose that in the latter year he had become an elderly man and soon afterwards died.

HENRY ROBERTS. A fit successor to Bickham was Henry Roberts, an ornamental engraver of skill. His work is found in those designs of scroll-work that surround the dedications to great personages, the patrons of the musicians, the engraving of whose work they most likely paid for.

There is an example of this class of Roberts's work in the dedication to the Princess of Wales prefixed to Giuseppe St. Martin's *XII Sonatas*.

There is also a pretty vignette by him on the title-page of *Elegies* by Jackson of Exeter, and he engraved the frontispiece to Tytther's *Complete Flute Master* (see reproduction in Mr. Welch's recently published book on the Recorder).

The principal works, however, by which we know Roberts are his *Calliope* and *Clio and Euterpe*, both in octavo, and aiming at being a 'Bickham' in miniature.

Calliope began its publication in numbers late in 1737. Page 41 bears this date: later pages are dated 1738. Early numbers consisted of eight songs, engraved four on a large plate, and arranged to be folded so as to produce a page of about 9 x 6 inches. The engravings are printed on both sides of the paper. In 1739 the first volume of 200 pages was completed; a frontispiece and index were given with it. Its title runs: *Calliope or English Harmony; a Collection of the most celebrated English & Scots songs, Neatly engrav'd & embellish'd with designs adapted to the subject of each song . . . Volume the first—London Engrav'd and sold by Henry Roberts Engraver and printseller, at his shop in New turnstile over against the Vine Tavern in High Houlbourn . . . MDCCLXXXIX.*

The first number of the second volume was issued on Monday, July 2, 1739, but after a certain period the work, half finished, or less than half finished, came to an abrupt conclusion.

In 1745 or 1746 John Simpson, of Sweeting's Alley, took up the book, and issue was resumed. Two hundred pages were completed and formed the second volume, which had the following imprint:—

London. Engrav'd by Henry Roberts printed for, & sold by John Simpson at the bass viol and flute in Sweetings Alley opposite the East door of the Royal Exchange of whom may be had the first Volume.

There is no date attached, but as there are some songs relating to the Jacobite rebellion of 1745, and on the index-page an advertisement of an Ode on the return of the Duke of Cumberland after Culloden (fought April, 1746), there is no difficulty in fixing it at some period of the last-named year. The book contains 'God save the King' and some other songs from the *Gentleman's Magazine* of 1745 and 1746.

Calliope had its pictorial headings severely enclosed within straight lines. Some later impressions of the plates give a greater ornamentation to certain of the enclosing lines.

Clio and Euterpe is another work of the same character, in fact, its plates so much resemble those of *Calliope* that it is difficult to say to which book loose plates belong.

Clio and Euterpe was published in numbers like its predecessor, and collected into volume form, with frontispiece and index. The first volume is dated 1758 and the second 1759. The title is as follows:—

Clio and Euterpe or British Harmony; a collection of celebrated

Songs & Cantatas by the most approv'd Masters. Curiously engraved . . . Embellish'd with designs adapted to each song In two volumes . . . London sold by the proprietor Henry Roberts Engraver & print-seller near Hand Alley almost opposite Great Turnstile Holborn.

The size of the book is that of *Calliope*, i.e. 9 x 6 inches, or larger according to the paper. A third volume was added in 1762, when the whole was republished with that date, and a fourth volume was commenced, but probably never completed. A copy, with the thin fourth volume bearing Welcker's imprint, is in the British Museum.

After the death of Roberts (date not known) the plates of these two works came into the market, and the names of John Welcker, and afterwards of Longman and Broderip, are upon certain reprints.

WILLIAM RAYNER. It will be remembered that George Bickham, as mentioned above, placed 'Rayner's Ballads' among the wares hawked by the pedlar.

The book for which Rayner was responsible was a very nicely engraved production much resembling *Clio and Euterpe*, only very much inferior in execution. Its title runs: *The Universal Musician or the Songster's Delight: Consisting of the most celebrated English & Scottish Songs, favourite Cantatas &c Designed for the entertainment of lovers, country sportsmen, jovial companions & all others who have any taste for mirth, good humour & polite conversation Vol I London printed for William Rayner 1738.* Another copy is 'printed for the booksellers'.

The plates are printed on one side of the paper only, and are 143 in number. The designs at the head of each song are signed 'J Smith fecit'. The size of the book is a large octavo. It is a rather rare work, but a copy is in the Bodleian, and another in the British Museum. The name 'J Smith' is given on the frontispieces of at least two flute tutors, published about this period. It is doubtful if this particular Smith is the same with either of the two John Smiths, father and son, who attained fame as mezzotinters at this time.

JACOB BICKERSTAFF. Of the following work I have seen but a fragment of twenty-five pages. The title-page of this part runs:—

The Agreeable Amusement, a collection of Ancient & Modern Songs: composed by the most eminent Masters. Containing twelve Songs. Part II. Viz. [here a list is given] Each Song is adorned with a beautiful headpiece, printed in pink . . . the like of which never before attempted. Price 6^d, or any single [song] at one halfpenny each. Published by Jacob Bickerstaff, next the Black Horse in Fleet Street, near the Old Bayly. Above is the announcement, N.B. One hundred plates completes a volume. The engraving is especially rich in ornamentation, and particularly artistic. It is printed in red, or

red-brown ink. One plate is dated 'July 1743', and another, 1744. Whether the work prospered and was completed I am unable to say, as I have seen nothing but the fragment I have mentioned.

THOMAS KITCHIN. He was a music engraver, and he engraved and published a small quarto pictorially illustrated music-book, originally named *The English Orpheus*. At the foot of each plate is 'Publish'd by Tho Kitchin in Bartlett's Court, near St. John's Gate, Clerkenwell', and at the top of the plate is 'The English Orpheus'. Page 76 is dated as 'published April 23 1743', and page 78 as 'July 6 1743'. My own copy reaches to 88 pages, but it is without title, and I have seen no other copy under its original title.

The English Orpheus is remarkable in this respect. On January 17, 1745, proposals were issued by J. Newbery in *The General Evening Post* regarding the issue of *Universal Harmony*, without any indication that the work was merely a reprint of *English Orpheus*. The advertisement tells with much flow of language of the great merits of the forthcoming work, and adds that 'although each song is well worth 2^d each, yet the proposer in order to oblige his friends, and promote mirth and good harmony, proposes to publish five of them neatly printed on fine paper and neatly stich't in a blue cover for 3^d only'.

The title of the reprint when it appeared ran to great length and prolixity, but abbreviated it stands: *Universal Harmony or the Gentleman and Ladies Social Companion. Consisting of the Best and most Favourite English & Scots Songs, Cantatas &c &c With a curious design by way of headpiece, Expressive of the sense of each particular Song, All neatly engraved on quarto copper plates . . . London printed for J. Newbery at Ye Bible & Crown without Temple Bar 1745 T Kitchin Sculp.* The book is, of course, in quarto, printed on one side of the paper only. The designs at the head of each song are moderately done, principally with the etching needle. Newbery has scraped off the title *English Orpheus* from the top of each plate, sometimes rather imperfectly, and also Kitchin's name from the foot, though it is present on the new title-page. The work ends at p. 129, and some of the later pages are without pictorial designs. Two or three plates have been entirely re-engraved and the designs changed.

JOHN TYTHER. Quite the equal of the preceding illustrated books is *Amaryllis*, first issued in 1746. It was probably published in numbers like the others, and in general appearance it follows very closely *Universal Harmony*. There is no clue to the engraver of the designs over each song: they are much on a par with the rest of the books named. The first volume is of 80 pages printed on both sides of the paper, and this includes the index. The title runs:—

Amaryllis. Being a collection of such songs as are most in vogue, in best esteem, & particularly sung at the public Theatres, & Gardens Regularly fitted for the Voice, Violin, Hautboy, Flute, & German Flute, with a figured base for the Harpsichord. London. Published according to the Act of Parliament by John Tyther facing New Broad Street, Moorfields, & M Cooper Paternoster Row 1746. The work is in small quarto. This is the first edition in one volume. A second volume was added, probably by Tyther, though both first and second, with the same number of pages, were re-issued by 'J Lewer musicall instrument maker, & music printer, facing to Broad Street, Moorfields'. The address shows that he had succeeded to Tyther's business; this was about 1755 or 1760. At a later date—about 1772-3—the plates of *Amaryllis* got into the possession of Longman, Lukey & Co., who published a reprint.

JOHN FIELDING. The next illustrated book of songs is of a different character to the foregoing. It is entitled: *Music, Poetry & Painting, presenting an Elegant Selection of the most Approv'd Songs, Sonatas &c With a thorough bass for the Harpsichord, under the inspection of Mr Joseph Olive, organist of St Botolph, Aldersgate. London printed for John Fielding No 23 Paternoster Row. To be continued.*

The work was in folio parts, of which I have only seen one, and this contains six songs, each adorned with a very pretty etching within an oval. The designs are tinted in water colour, and the title-page is richly embellished with scroll work and a vignette. The plates are dated as published on September 15, 1785.

Fielding issued two rather noted song-books, in small octavo—*The Convivial Songster*, 1782, and *The Vocal Enchantress*, 1783—but these only have frontispieces and vignette titles.

Here, so far as I am aware, ends the eighteenth-century illustrated music-book—that is, whose every page, or nearly every page, bears an engraved design. All throughout the century music-books were embellished with vignette title-pages and frontispieces, and it is a delightful task to go over these, for there are a number that are fine and artistic.

The early Walsh embellishments form a separate study, and much of interest might be put before the readers of THE MUSICAL ANTIQUARY regarding them. For the present, however, the above hasty glance at the seventeenth- and eighteenth-century illustrated music-books must suffice.

FRANK KIDSON.

SOME SISTINE CHAPEL TRADITIONS

(Continued from p. 4.)

WEDNESDAY IN HOLY WEEK. The opening antiphon at Tenebræ (*Zelus domus tuæ*) was intoned by the first soprano. The first Lamentation was sung to Allegri's four-part setting. The second and third Lamentations were sung to the official Plainsong by soprani. The Lessons were sung by soprani, beginning with the youngest. The Benedictus antiphon (*Traditor autem*) was intoned by two soprani, and the *Benedictus* itself was by Palestrina. Two soprani also sang the *Christus factus est* in Plainsong, which was followed by Allegri's *Miserere*. The Popes did not always attend Tenebræ on account of its lengthy music, particularly that of the various 'Misereres'. Pius VIII ordered that only six verses should be sung in 'figured music', and the rest quickly to Plainsong. When the Pope did not attend officially he generally looked on for part of the service from his tribune.

MAUNDY THURSDAY. At Mass the motet was Palestrina's eight-part *Fratres ego*. At the procession to the altar of repose the hymn *Pange lingua gloriosi* was sung, the verses being given alternately in Plainsong and Polyphony. After the ceremony a dinner was given in the Salla Constantino to thirteen poor priests. They sat at table on a dais, elevated so that they could be seen by every one in the 'immense concourse'. The Pope accompanied them to the table, placed them himself, put on an apron, washed his hands, and waited on them. At Tenebræ on this day the *Lamentations* were by Palestrina for four voices. Palestrina wrote more than one set of Lamentations for four voices, Moroni therefore identifies this particular set by saying that it is the one in which a bass enters at Jerusalem. This fixes it as the set in vol. xxv, p. 12, of Breitkopf and Härtel's complete edition. The music is for two soprani, one mezzo-soprano, and an alto for Lamentation No. I; and for mezzo-soprano, alto, tenor, and bass for Lamentation No. II. But Lamentation No. III is evidently the one which Moroni means; the distribution of parts is the same as Lamentation No. I up to the '*Jerusalem convertere*', which is in five parts, a bass being added to the other four. The *Miserere* was either that of Scarlatti or Felice Anerio (both for eight voices), Adami stating that the choice lay with the

choirmaster. But Moroni, writing in 1841, says that they were also at liberty to sing 'that not less harmonious piece for two choirs by Tommaso Bai'. But he also adds that 'nowadays' they just as often sing that by Baini, 'which is so highly praised'.

GOOD FRIDAY. The Pope and Cardinals assembled at S. Lorenzo, and went in procession to the church of the Holy Cross, where the Mass of the Presanctified was celebrated. They called at the Basilica of St. John Lateran *en route*, reciting (not singing) psalms the while. After the prophecy of Hosea, two contralti intoned the *Tract*, the choir continuing. The *Passion* was rendered in the same manner as on Palm Sunday, except that on this occasion the three deacons, while genuflecting to the Pope before singing, omitted the kissing of the feet. In 1725 Benedict XIII restored the ancient practice of having the *Passion* also read in Greek, by two students of the Greek College.

For the Adoration of the Cross two tenors used to go out from the choir towards the end of the prayers to the epistle side of the altar to answer *in quo salus*, &c., to the Celebrant, the choir continuing at *Venite adoremus* as is the custom to-day. The *Improperia* (Reproaches) were apparently sung in every case to Palestrina's immortal setting. At *Tenebræ* the first Lamentation was Allegri's now well-known setting for four voices. Moroni says that a soprano strikes up the 'Jerusalem'. This can hardly mean that it was sung to Gregorian music, and (therefore) had the first phrase intoned by a cantor. As a matter of fact, Allegri's 'Jerusalem' opens with an alto lead, and the timbre of an alto would naturally resemble the soprano of the *castrati* so closely as to account for Moroni's remark. The *Miserere* was the famous one of Allegri.

HOLY SATURDAY. It would be interesting to know the precise meaning of the term 'in canto andante', so frequently employed by Moroni. Up to this point there is nothing in his book to indicate that it was used as a term denoting speed. And that it clearly refers to something else is shown by his remarks on the Mass of Holy Saturday. He says that the *Tract* after the fourth prophecy was (intoned by contralti and) sung 'in canto andante', the *Kyrie* was sung 'in canto fermo' and the *Gloria in excelsis* 'in canto figurato' (i.e. in polyphony). After the Epistle a subdeacon (an 'Auditore of the Rota') approached the Pope and announced the *Alleluia*. The triple *Alleluia* was (as now) sung by the Celebrant, a tone higher at each repetition, but it was answered by the choir 'in contrappunto'. The *Confitemini* which followed was intoned by two soprani, and two others rendered the *Tract Laudate Dominum*. They were required to make the music last out until the deacon was ready to sing the Gospel. The Mass for this day contains no offertory, and the choir did not even sing a motet

at that portion of the function. One need hardly remind readers that one of the features of the Mass of Holy Saturday is that it includes the 'First Vespers' of Easter. They began with the triple *Alleluia*, sung by two soprani. Two other soprani intoned the psalm (*Laudate Dominum*) which follows, and the choir continued the psalm 'in falsobordone'. 'Only two soprani' replied *Alleluia* at its conclusion. The Magnificat antiphon *Vespere autem Sabbati* was intoned by the Celebrant and continued by the choir. Two soprani intoned the *Magnificat*, which was by Luca Marenzio. Marenzio's composition is for eight voices in the eighth Mode, the intonation being given (in all the copies the writer has seen) by a bass of the first choir. But as it is the ordinary Gregorian intonation, the fact of its being given to two soprani would not affect either the pitch or the structure of the music. *Ite missa est*, with its double 'Alleluia', was of course sung by the deacon to the prescribed Plainsong, but the answer of the choir ('Deo gratias') was given 'in canto figurato'.

EASTER DAY. The function was held in St. Peter's. The Pope, attended by the whole Papal Court, went in a great procession to the door of the Basilica, where he was met by the Chapter and a military band 'with drums'. Then all entered the Basilica amid a ringing of bells, beating of drums, and military music. This concluded, the Vatican singers struck up the motet *Tu es Petrus*. Solemn Terce followed, the singers being placed in a gallery opposite the papal throne. With the exception of the versicle *Deus in adjutorium*, the *Capitulum*, and the Prayer, everything was sung by the choir. Two soprani intoned the *Benedicamus Domino*, the choir giving the response. High Mass followed, the Pope celebrating. The *Introit* was intoned by contralti, *Sicut erat* being sung adagio. At the *Pax vobis* after the *Gloria* the choir answered 'Amen', in addition to the usual response (*Et cum spiritu tuo*). The Epistle and Gospel were given in both Latin and Greek. The choir then sang the *Graduale* 'con canto andante'. The Sequence (*Victimæ Paschali*) was always (in Moroni's time at least) sung to a setting of Matteo Simonelli. The motet at the offertory was 'the most beautiful *Christus resurgens* of Felice Anerio; one of the finest pieces of the Cappella Sistina'. On this day Moroni states that there was silence at the Elevation. The music of the first part of the *Agnus Dei* was repeated until the Pope was ready. Only then did the choir begin *Dona nobis pacem*. The *Communio* was then sung 'in canto andante'.

EASTER MONDAY. Both *Gradual* and *Sequence* were sung to music by Matteo Simonelli.

EASTER TUESDAY. The motet at the offertory was Palestrina's *Surrexit Pastor bonus* for two choirs.

SATURDAY IN EASTER WEEK. The motet at the offertory was Felice Anerio's *Voce mea*.

ASCENSION DAY. Palestrina's *Viri Galilæi* was the motet at the offertory.

PENTECOST. Two soprani intoned the *Alleluias* and the Sequence (*Veni sancte Spiritus*). The music of the latter was required to last until the Pope had returned to the throne.

TRINITY SUNDAY. The motet at the offertory was Palestrina's *O beataen, et bedicta, et gloriosa Trinitas*.

CORPUS CHRISTI. Probably on account of the lengthy and fatiguing procession, the Pope said a low Mass on this day, during which the choir sang *Fratres ego enim* of Palestrina. They also sang *O Salutaris* after the Elevation. In the procession which followed, the Pope carried the Host. The procession included such vast numbers of clergy and people that the choir was distributed throughout its length at different points of concentration, only eight singers remaining near the Pope. The first section of the Sistine Choir walked after the Papal Chamberlains. The Cantors walked in the middle of the Papal cortege. *Lauda Sion* was sung by the section behind the Pope, 'concertanto'. *Pange lingua* was sung to the simple Gregorian tone so that the people might join. On arriving again at St. Peter's, *Amore languet*, by Francesco Foggia, was sung by the section of the choir nearest the head of the procession. *Te Deum laudamus* was sung after entering the Basilica, and the whole ceremony finished with *Tantum ergo*.

ST. JOHN BAPTIST (June 24). Mass was sung in the Basilica of St. John Lateran, the motet at the offertory being *Fuit homo missus a Deo*, by Palestrina.

SS. PETER AND PAUL (June 29). The First Vespers of this feast were sung by the Pope himself (on June 28). This feast and that of Christmas Eve were the only occasions when the Pope actually sung Vespers, as distinguished from presiding at Vespers. For the Mass, the Pope came in procession from the Vatican. *Tu es Petrus* being sung as usual when he entered the church. Solemn Terce preceded Mass. The hymn was intoned by two soprani and was 'sung very quickly'. The first soprano intoned the antiphon (*Argentum et aurum*), and the Psalm following (*Legem pone mihi Domine*) was intoned by two contralti. The Pope of course vested for Mass during Terce, and the music had to be quickened or slackened as the case might be, so as to finish when he was fully vested and ready. The motet at the offertory was Palestrina's (?) *Tu es Petrus*, and it was directed to be repeated on account of the length of the incensation.

ALL SAINTS (November 1). This function was held in the Sistine

Chapel. The motet at the offertory was *Vidi turbam magnam*, and Adami says he was never able to discover the author.

ALL SOULS (November 2). This of course was a Mass of Requiem, and was held in the Sistine Chapel. Moroni says that the whole of the music was 'in contrappunto'. But the fact that 'the two senior soprani began the Gradual (*Requiem æternam*) and also intoned the Versicle (*In memoria æterna*) would seem to indicate a Gregorian setting. In like manner the Tract (*Absolve*) was intoned by three couples of soprani, the verse *Et gratia* being intoned by the second couple, and the second verse (*Et lucis*) being intoned by the third couple, the choir continuing. The *Dies iræ* was also intoned by the first of these three couples. The Offertory stopped at the words *et semine ejus*, immediately preceding the verse *Hostias*, as the music was required to stop at the point where the Celebrant reached the *Orate fratres*.

ON NOVEMBER 3 another Mass of Requiem was sung for all deceased Cardinals. The music was not specified, excepting that the choir was forbidden to repeat that which they had sung on the previous day.

ST. CHARLES BORROME0 (November 4). The Pope 'assisted' at this Mass, and the motet at the Offertory was Palestrina's *Ecce Sacerdos*.

ADVENT SUNDAY. The Forty Hours' Exposition of the Blessed Sacrament began on this day. Both parts of Palestrina's *Salvatorem exspectamus* were sung at the Offertory. During the procession nothing was sung except the hymn *Pange lingua*. The Mass of Deposition on the Tuesday following was a low Mass, during which the choir sang Palestrina's eight-part *Fratres ego enim* (as on the low Mass of Corpus Christi). They also sang *Comedite gentes*, by the same composer, after the Elevation.

IMMACULATE CONCEPTION (December 8). Mass was sung either at S. Mary Major or in the Sistine Chapel, according to the wish of the Pope. Palestrina's *Sancta et immaculata Virgo* was the motet at the offertory.

SECOND SUNDAY IN ADVENT. Both parts of Palestrina's *Jerusalem cito veniet* were sung at the offertory.

THIRD SUNDAY IN ADVENT. Palestrina's *Veni Domine* was the motet at the offertory. Moroni thinks it 'one of the most harmonious of Palestrina's pieces'.

FOURTH SUNDAY IN ADVENT. Both parts of Palestrina's *Canite tuba in Sion* were sung as the motet.

CHRISTMAS EVE. The Pope sang the Solemn Vespers. He afterwards gave a concert, followed by a supper, to keep the people occupied until Matins. The concert took the form of a cantata on the mystery of the Nativity, and began at sunset. It was held in the

Salla Borgia if the Pope were at the Vatican, and in the Paulina if at the Quirinal. The whole of the Sistine Choir attended, as well as numerous instrumentalists. The Cardinals then sat down to 'a magnificent supper'. The Pope said the Grace, and then retired to his own apartments. Numerous references are made to this sacred cantata. Moroni says that the first rehearsal for the concert was held on November 25. The Pope sometimes attended along with the general public. On Christmas Eve the performance was only for the Papal Court. On Innocents' Day, however, it was repeated for distinguished guests. It was sometimes performed in the Raphael Chambers. The Pope presided at Matins, which were given with great solemnity; but no mention appears of what (if any) polyphonic music was then performed. In view of the heavy musical programme at the Midnight Mass, it is probable that the whole of the music at Matins was Gregorian. At the Midnight Mass both parts of Vittoria's *Quem vidistis pastores* were sung after the Offertory. The writer has been unable to glean any particulars of the nature of the music (if any) at the second or 'Aurora' Mass. The third Mass of Christmas Day was sung by the Pope in St. Peter's. For the motet at the offertory the music was either Vittoria's *Quem vidistis* or G. M. Nanino's *Hodie nobis colorum Rex*.

ST. STEPHEN (December 26). For the motet, both parts of Palestrina's *Stephanus autem* were given, the second part (*obdormivit*) being sung *pianissimo*.

ST. JOHN (December 27). Palestrina's motet, *Hic est beatissimus discipulus*, was sung 'con secondo parte'.

The information given in this article is not new, but so far as the writer is aware, this is the first time it has been given in English. The facts have been gathered chiefly from Adami's 'Osservazioni per ben regolare il coro dei Cantori della Cappella Ponteficia' published in Rome in 1771, and 'Le Cappelle Pontificie | Cardinalizie e Prelatizie | opera | storico-liturgica | Di Gaetano Moroni Romano | Primo aiutante di camera di sua santità | Gregorio XVI', published in Venice in 1841. The writer is also indebted to two Roman friends for much additional help in the way of elucidation of obscure passages in the works named above.

R. R. TERRY.

THE WOFFINGTONS OF DUBLIN

SOME RECORDS OF AN OLD MUSICAL FAMILY

Two distinct branches of the Anglo-Irish family of Woffington, a Catholic and a Protestant branch, are readily traceable in the multifarious records of eighteenth-century Dublin. When one comes to consider the harassing restrictions of the old Penal Laws, it is not surprising to find that the Catholic branch was the obscurer of the two, although, by an irony of circumstance, it gave to the world the famous actress and one solitary person who has rendered the patronymic illustrious. What degree of interest attaches itself to the Protestant branch is due to the circumstance that throughout the eighteenth century it had a curious musical bias. Most of its members were either musicians or musical-instrument makers. Of them I now propose to marshal some scattered records sedulously collected during the past few years while making research in Irish archives with the vain hope of being able ultimately to draft out Peg Woffington's genealogical tree.

About the year 1720 one John Woffington became organist of St. Werburgh's, Dublin, in succession to Thomas Hollister. We owe knowledge of this fact to a dispute of which some particulars are recorded in the parochial registers. Hollister, while organist there, had built an organ for the church which his successor had found unsatisfactory. Official complaint having been made, the brothers Ralph and Thomas Roseingrave and Robert Woffington, vicars-choral of the local cathedrals, and John Baptiste de Cuville, a rival organ-builder, were brought in to report upon the matter. They were unanimous in pronouncing the organ seriously defective, and the result was that the vestry paid Hollister some fifty pounds short of his contract price of £300.¹ Of Robert Woffington we shall hear more anon. What relation he was to John I cannot say, most likely a brother or a cousin.

In his capacity as church musician it was long before John Woffington could find rest for the sole of his foot. In 1723 he was appointed organist of St. John's, but had only officiated there a few months when he desired to remove to St. Michan's. At the latter church in 1724 the parishioners were in great conceit with their splendid new organ, which had just been completed for them by

¹ Rev. S. C. Hughes, *The Parish Church of St. Werburgh's*, p. 28.

Cuvillie after many years' labour; but to his intense mortification John Woffington was not considered sufficiently accomplished to be allowed to play it. This circumstance points to his youth and inexperience. Nothing daunted, however, he studied hard so as to overcome his defects, with the result that two years later he was appointed to the coveted position, at a salary of thirty guineas per annum, but not before he had signed, sealed, and delivered a verbose legal document specifying the pains and penalties he was to incur through any neglect of his duties.

John was probably the 'Mr. Woffington' who composed the music for the song 'Why, Celia, will you not comply?', the words of which were published in that excessively rare Dublin journal, *The Diverting Post*, for November 15-22, 1725.¹ We have further trace of him in the following advertisement in *The Dublin Journal* for February 8-11, 1728:²—

'At the desire of several persons of Quality. For the Benefit of Mr. JOHN WOFFINGTON. At the King's Inn Hall. This present Tuesday being the 11th of this instant February 1728-9 Will be perform'd a Consort of Vocal and Instrumental Musick. With several songs both English and Italian, perform'd by a Youth a Scholler of Mr. Woffington's. N.B. To make the room more Commodious than formerly, the stage is remov'd to the Door, and care shall be taken to make the Place as warm as possible.'

On May 14, 1752, John Woffington was appointed organist of Armagh Cathedral,³ and held the position until 1759, when all trace of him is lost.

The Robert Woffington already referred to had been vicar-choral of St. Patrick's Cathedral from before 1720. There is good reason to believe that he took part in the original performance of *The Messiah*, as given under Handel's superintendence at the Fishamble Street Music Hall on April 12, 1742.³ In the advertisements announcing the 'new Grand Oratorio' we read that 'the Gentlemen of both Cathedrals will assist'. Robert Woffington died in 1749, and, according to the Parish Register of St. Patrick's, which speaks of him specifically as 'one of the Vicars Choral', he was buried on June 24 'in the old ch; yard'. In the Prerogative Grant Book⁴ of the following year occurs the undernoted entry:—

'Admon. of the goods and so forth of Robert Woffington, late of the

¹ No. vi. An exemplar of this issue is to be found in the National Library, Dublin, in a volume labelled 'Irish History Tracts, 1690-1737'.

² Rev. S. C. Hughes, *The Church of St. John the Evangelist* (Dublin, 1889), p. 181.

³ Horatio Townsend, *Account of the Visit of Handel to Dublin* (Dublin, 1852), p. 84.

⁴ Preserved in the Public Record Office, Four Courts, Dublin.

City of Dublin, Gent. died intestate (having and so forth) was granted by the most Reverend ffather George and so forth, also Judg^t, and so forth to James Nicholson of the city of Dublin, apothecary, the principal creditor of said deceased, he being first personally sworn (saving and so forth), John Woffington the Real and lawful son and only next of kin of said deceased, by an Instrument under his hand and seal first renouncing. Dated the thirty first day of July in the year of our Lord 1750 &c.'

Although the name of 'Robert Woffington' recurs again and again in various Dublin records in the first half of the eighteenth century,¹ one takes this entry to refer to the deceased vicar-choral and his son, for the reason that in the Parish Register of St. Patrick's, under date March 23, 1760, one finds the baptism recorded of 'Will: son of Jon and Ann Woffinton'.

Here all clues are lost, and it becomes impossible to say from what particular strain of Woffington blood the family of musical-instrument makers sprang. Happily, however, I am at least able to tell with some minuteness and for the first time the history of that family.

In 1774 William Gibson, music teacher and musical-instrument maker, notable as the earliest benefactor of Sir John Stevenson,² after having pursued his dual occupation for some years on College Green,³ removed to No. 6 Grafton Street, where he took into partnership a Robert Woffington, of whose antecedents we know nothing. It seems not unlikely, however, that he was the 'Mr. Woffington' who, on February 13, 1773, was elected organist of St. Mary's Church 'in the room of Mr. Parkinson, resigned'.⁴ We have no record of the exact date when the partnership began,⁵ but a safe approximation may be arrived at from the fact that the National Museum in Dublin possesses a ten-stringed cithern made by Gibson and Woffington in 1776. Instruments of the guitar order were now all the rage among the Dublin ladies, who had forsaken their harpsichords, and much guitar music was published locally at this period. The firm of Gibson

¹ In 1714 the intestacy of John Woffington was granted to his nephews Robert Woffington and John Dykes. In 1725 Robert Woffington, gentleman, was granted licence to marry Elizabeth Nixon, of the Parish of St. Nicholas Without. In 1728 a similar licence was granted to Robert Woffington of the Parish of St. Mary's, gentleman, and Amy Shadwell, of Clonturk.

² Cf. *Dublin University Magazine*, April, 1851, p. 490, illustrated memoir of Stevenson. It is there stated erroneously that Gibson and Woffington had a shop in Grafton Street in 1771.

³ A cithern made by Gibson in 1766 is to be seen in the National Museum, Kildare Street, Dublin.

⁴ *The Public Register, or Freeman's Journal*, for February 18, 1773 (No. 1161). File in the National Library, Dublin.

⁵ The Dublin directories of the last quarter of the century are utterly silent as to the firm of Gibson and Woffington, and only record William Gibson as trading in Grafton Street!

and Woffington, however, was not of long duration. Evidence of their dissolution of partnership is afforded in the following advertisement from *Faulkner's Dublin Journal* for July 30–August 1, 1778 (No. 5884)¹—

‘Robert Woffington, Organ-Builder, Harpsichord and Piano Forte Maker, continues Business solely on his own Account (the Partnership of Gibson and Woffington being dissolved) in William Street, No. 9, the House formerly occupied by the late Mr. Deane. Where he has now for sale several of these Instruments, and entertains the Commands of the Nobility and Gentry, whose many favours he thankfully acknowledges.’

Gibson remained in Grafton Street, and continued to transact business there till his death in 1790. Failing this advertisement of Woffington's, one would undoubtedly be misled by the negative evidence presented by the old Dublin directories, which have no record of him in William Street until 1788. At an early stage of my research I was fully disposed to look upon this date as sound, having discovered that in 1787 Woffington opened an account in Latouche's Bank.²

Long as he was in trade, examples of Robert Woffington's work are very scarce. A beautiful upright pianoforte made by him is now in the collection of the Duchess of Connaught. Woffington was the inventor of the ‘Duochord’, a sort of organized pianoforte, of which I had the pleasure some five years ago to see an example in the Messrs. Butler's Art Stores in Upper Abbey Street, Dublin.

One cries a halt here momentarily to speculate whether the Spencer Woffington who was the proprietor of a curious Dublin puppet-show known as ‘the Patagonian Theatre’ was in any way related to the musical-instrument maker. In 1792 this show was given at No. 27 Capel Street, and attracted some attention with a spectacle called *The Battle of Culloden*. By way of variety to the antics of the puppets, Miss Woffington was accustomed in the intervals to give performances on the Musical Glasses. In his advertisements Spencer Woffington spoke of himself as ‘Woffington’, *tout court*, without so much as the customary ‘Mr.’, but at the period of his death at Lurgan in October, 1795, one learns of his fore-name in a brief obituary in the *Dublin Evening Post*.

With the gradual exodus of the nobility and gentry from Dublin after the Union, musical-instrument making became a precarious occupation, but the firm of Woffington managed somehow to struggle

¹ File in the Chief Secretary's Library, Dublin Castle.

² His signature, taken for reference, occurs in the *Signature Book* of the bank, now in the possession of Mr. J. Franklin Fuller, F.S.A., of Dublin.

on. In January, 1816, we find 'J. Woffington Jun.' advertising in the *Freeman* that he gives instructions in pianoforte-tuning at his father's warerooms in William Street. About two years later Robert Woffington, the *fons et origo* of the firm, apparently passed away, for in 1818 I find the signatures of Ann Woffington, his widow, and her two sons, Abraham and Thomas, in the Signature Book of Latouche's Bank, as if indicating that they were carrying on the business. Warned by bitter experience, one hardly likes to put much credence in the evidence, positive or negative, of the old Dublin directories; but it may at least be pointed out that they testify to the existence in William Street of the time-honoured firm of Robert Woffington until 1836. After that the not undistinguished patronymic drops out of ken, and at present no bearer of the name is known of in Ireland.

Preserved in the National Museum in Dublin is a quaint old musical instrument which is believed to be one of the latest examples of the firm's work. This is a small and not inelegant chamber orchestrion, a sort of glorified hurdy-gurdy with drum, triangle, and other stops. From the fact that its case is surmounted by carving in the high Gothic style, it is assumed to belong to the period of the Pugin revival, or *circa* 1828.

W. J. LAWRENCE.

NOTES ON THE FERRABOSCO FAMILY

BIBLIOGRAPHERS and historians of music, from Burney to Eitner,¹ have found great difficulty in distinguishing between the different composers of the name of Ferrabosco, and this is not to be wondered at. The number of the musicians called Ferrabosco leads to great confusion, and these, as often as not, are mentioned without Christian name at all; while two of the most prolific members of the family were both called Alfonso, and were both of them writers of Motets as well as of Instrumental Music. Moreover, the great rarity of their works, printed and manuscript, makes their collation and identification extremely difficult. I have from time to time made some attempts to classify the works of the Ferrabosco family, especially of the two Alfonsos; and though I am of opinion that a complete and perfectly accurate catalogue is at present impossible, I think it may save future bibliographers the trouble of going over the same ground if I print such notes as I have been able to put together on the works of this interesting family.

Eitner, whose account of the Ferrabosco family is very confused, gives the names of eight musicians bearing this surname, not counting *Francesco*, which seems to be a 'ghost-name', and is to be removed from the list.

Of *Constantino* and *Matthia*, who each published a book of Canzonets, I know nothing, and have nothing to add to the accounts given by Vogel in his *Bibliothek der weltlichen Vocalmusik Italiens*, and by Eitner. If the Hymn to the Virgin, 'Vergin, che debbo far', contributed by some Ferrabosco to Arascione's *Nuove Laudi ariose della B.V.*, Rome, 1600, was composed expressly for this publication, it might conceivably be assigned to one of these two. I do not know to whom else it could be attributed.

To return to Eitner's list. It will simplify matters if we strike out the names of *Alfonso III* and *Henry* (the sons of Alfonso II, grandsons of Alphonso I, great-grandsons of Domenico) from among the composers. They were instrumentalists, and no composition by either

¹ Eitner's *Quellenlexikon* is a book of reference which all musical antiquaries must use, in spite of its shortcomings. I am glad to draw attention to the fact that a revision of it has already been taken in hand. Under the name of *Miscellanea Musicae Bio-bibliographica* one part has already been issued, edited by Messrs. Hermann Springer, Max Schneider, and Werner Wolffheim.

of them is known to exist. John Ferrabosco, however, who was probably their brother, left a considerable amount of English Church Music which is still to be found at Ely, where he was organist till his death in 1682 (see Dickson's *Catalogue of Musical Manuscripts in Ely Cathedral*). Of this, an Evening Service was copied by Tudway (B. M. Harleian 7338), who assigns it to 'Mr. Ferabosco, Organist of Ely', with no Christian name, and Eitner wrongly places it among the works of Alfonso II. There is also some music for a keyboard instrument by John Ferrabosco in the library of Christ Church, Oxford (MS. 1236).¹

We may pass now to the three most important composers of the family, Domenico and the two Alfonsos.

Domenico Ferabosco, the first recorded musician of the family, was perhaps a native of Bologna, where he held some musical appointment in 1548. He went to Rome, and in 1550 became a member of the Papal Choir, from which he was dismissed in 1555, together with Palestrina, for being a married man. He returned to Bologna, where he again held some office and where he died. He published a book, containing forty-five four-part madrigals, at Venice in 1542, which will be found catalogued in Vogel's *Bibliothek*. It is entitled 'D'il Ferabosco il Primo Libro de Madrigali a qvatro voci novamente posto in lvee Con Gratia et Privilegio [Device] Venetijs apud Antonium Gardane. M D XXX II'. It is dedicated thus:—

'Al' illvstrissimo et eccellentissimo signor Gvidobaldo Dvca D'Vrbino Il Ferabosco.

'Illvstrissimo et eccellentissimo signor mio, Stimulato, & diro anco sforzato da qualche Amico mio, che ragioneuolmente dee poter ogni cosa meco, di dar fuori queste mie poche fatiche a complacencia sua, ne la Musica a mio passatempo, & non a questo fine da me composte, ho deliberato farlo, poi che cosi cōuegno, sotto'l uirtuoso nome di V. Eccellentia amata, & osseruata da me, se non quanto ella merita, almen quanto per me si può, per le sue molte uirtu, & per questa spetialmente de la Musica, delaqual ella sommamente si diletta, & nelaquale ella ha giudicio perfetto: affinche in quello, doue io haurò mātato col sapere, si supplisca collume de l'autorita di dei, che fara reuscir queste mie fatiche al fin piu chiare a chi le uedera, ch'elle non mostrano in fronte, & per consequente estimar anco migliori, ch'elle non sono. Il perche supplico Vostra Illustrissima Signoria che le accetti, quali esse siano, di buona uolonta, & sia contenta di comprèder da questo il desiderio, ch'io haurei di far piu assai, s'io potessi, al honor di V. Eccellentia alla buona gratia di quale humilmente mi ricomando.'

¹ Besides these, Hieronimo Ferabosco is given as the name of the composer of a *Toccata di Roma* (B. M. Add. 23628); possibly, however, there may be some error here. The MS., which was written in the Netherlands, bears the date 1629 on the binding.

In addition to the madrigals contained in this set, many other madrigals by Domenico Ferabosco are to be found scattered in the various collections of that early period, of which some were printed more than once, and one, 'Io mi son giovinetta', seems to have been extraordinarily popular. Of these scattered madrigals I give the names, referring the reader to Vogel for further particulars.

Anime cast' e pure. Gardane's 1st Book of Madrigals a 5, Venice, 1542.

Baciami vita mia. Gardane's 4th Book of Madrigals a 4, Venice, 1554. Again in 'La Eletta di tutta', &c., Venice, 1569.

Deh ferm' amor, a 4. Gardane, 1554 and 1569.

Dormend' un giorno, a 4. Gardane, 1546 (From D. F.'s Book of 1542).

Io mi son giovinetta, a 4. Gardane, 1542, 1546; Scotto, 1567; 'La Eletta di tutta,' &c., 1569; at Lovain, 1575; Anversa, 1582; 'Musica Divina,' Anversa, Phalese and Beller, 1583, 1588, 1591; in Lindner's 'Gemma Musicalis', Noribergæ, 1588 (where it is wrongly given to Alfonso); in Vincenti's 'Nuova Spoglia', &c., Venice, 1593; Lambardi's 1st Book, Napoli, 1600; Archadelt's 1st Book, Napoli, 1625; in a lute arrangement in Jobin's 'Das erste Buch Newerlessner', &c., Strassburg, 1572. It also occurs in MS. Collections, as in the Fitzwilliam Library, Cambridge, where it is wrongly given to Alfonso.

Io non so dir parole, a 4. Gardane, 1542 and 1546; Scotto, 1567.

Niega tua luce, a 4. Gardane, 1542 (from D. F.'s Book of 1542).

Piu d'alto piu. Part I. } Cipriano di Rore's 2nd Book of Madrigals
Ma se del mio. Part II. } a 5, 1551 and 1563 (? 1544).

Signora se pensate, a 5. Gardane, 1542.

Sta su, a 5. Gardane, 1542.

Si purti guardo. Lute arrangement in Jobin, Strassburg, 1572. I assume that this is by Domenico, as the other composition here assigned to 'Ferabosco' is his.

Of Domenico's sacred music, I have noted 'Usque quo Domine', with a second part, 'Illumina oculos', in Cipriano di Rore's collection entitled *Cipriani musici eccellentissimi cum quibusdam aliis doctis authoribus motectorum nunc primum maxima diligentia in lucem exeuntium Liber primus. Quinque vocum.* Venice, Gardane, 1544. Burney attributes this wrongly to Alfonso (*Hist.*, iii, p. 138). Very likely there are other motets in printed collections which I have overlooked, and there are sure to be MS. works in Italian libraries. Of MS. works, however, I only know of the 'Ascendens Christus' a 5 mentioned by Haberl in his *Bibliographischer und Thematischer Musikcatalog des päpstlichen Kapellarchives im Vatikan zu Rom*

(p. 131). This perhaps may be by Domenico, as Haberl suggests, though it is not certainly by him.

Domenico Ferrabosco then belongs as a composer to the middle of the sixteenth century, and there seems to have been some little interval between the latest of his publications and the first work printed by his son Alfonso.

An account of Alfonso Ferrabosco I (who spelt his name with two 'rr's') will be found in the new edition of Grove's *Dictionary of Music*. I have also printed a considerable number of letters written by him, and documents relating to him, in the *Rivista Musicale Italiana* (Jan., 1897), and in the *Zeitschrift der Internat. Musikgesellschaft*, 1906-7. Since these were printed, however, a few more documents have come to light, which add something to our knowledge of his career.

It was known that Alfonso Ferrabosco had come to England in or before the year 1562, when he was in receipt of a pension of 100 marks a year; and again in October, 1564, we find him in England writing letters to his patrons. It now appears that he had returned to Italy between these dates. In June, 1564, he would seem to have been in the service of Cardinal Farnese at Rome, and the efforts to persuade him to return to England (so often repeated in his later history) had already been found necessary. On this occasion Cardinal Farnese raised difficulties about his departure, and it was only under pretence of returning to his home in Bologna that Alfonso stole away to England, and he did not obtain the necessary licence from the Inquisition, without which he might not travel in prohibited countries.

The following documents are from the Report on the Pepys MSS. at Magdalene College, Cambridge [Hist. MSS. Commission, 1911].

SEBASTIANO BRUSCHETTO TO BENEDETTO SPINOLA, LONDON.

1564, June 13, Rome.—We have good hopes that Ferrabosco will return to the service of her Majesty, and that by means of Signor Gurone, who has dropt a few words to a gentleman of Cardinal Farnese concerning his desire to do so. His father is no longer in Rome, so that the matter cannot be settled at once; otherwise he might have travelled to England with the Master of the Horse,¹ as he wished [&c.].

SEBASTIANO BRUSCHETTO TO BENEDETTO SPINOLA, LONDON.

1564, June 17, Rome.—I wrote to your honour five days ago, since which nothing of importance has occurred, so that I shall be the briefer.

¹ Claudio, Master of the Horse to Lord Robert Dudley.

Only touching Ferrabosco, I have to say that either because the youth has shown himself too desirous to leave the Cardinal, and therefore has raised suspicion that he has been suborned by Signor Gurone, or for some other reason, not only is the Cardinal changed towards the youth, but also towards Gurone, albeit, in truth, quite wrongly. For, as a gentleman versed in the customs of noblemen, he has moved very circumspectly, and before he said a word to the young man, he spoke to the Cardinal; indeed, out of respect to him, he even made me keep back for more than ten days a letter written to Ferrabosco by your brother. So that, up to the present, we do not know what will happen as regards his going, especially as Signor Gurone holds his ground, and cares little for the anger of the Cardinal, in the service of the Queen, knowing that he has not merited it.

Although they are both incensed with the Cardinal about this, yet it has been said that after all he was able to entertain the young man well, and that money was not so plentiful in England or at the English Court that he could have any great hopes from thence. I tell you this to show you what is thought here about English affairs; [&c.].

SEBASTIANO BRUSCHETTO TO BENEDETTO SPINOLA, LONDON.

1564, June 24, Rome.—If the Master of Horse does not appear as soon as his Excellency and your honour expect him, it will not be to be wondered at, for the very evening before he was to start (that is six days ago) he was arrested by one to whom a horse had been sold by his means. The man complained that the horse was short-winded, and was determined that the Master should make it good to him, declaring that he had taken the horse upon his word. I, and Signor Gurone also, believe that the matter sprang from another source, seeing that the Cardinal Farnese, as I wrote to your honour, was somewhat vexed with Signor Gurone on account of Ferraboscho, and finding him hold his ground (as indeed he has cause), perhaps thought, by treating the Master of Horse in this way, to put him to ridicule. Be that as it may, Signor Gurone has offered, sooner than that Claudio should lose time here, to be bound for him as regards this controversy, and is sending him a quicker way, and Ferraboscho with him, but secretly, because, although he had leave from the Cardinal, he did not say that he wished to go to England, but merely to his home at Bologna; [&c.].

[PETRUCCHIO] UBALDINO [endorsement] TO THE QUEEN.

[Undated].—Having recently promised Claudio Cavallerizzo and Alfonso Ferrabosco to act an Italian comedy to please the Queen, is unable to find more than 3 or 4 others willing to act.

Two other unpublished letters written by Alfonso Ferrabosco are preserved in the Public Record Office: they belong to the year 1582, when he had finally returned to Italy. The story told here by Alfonso is corroborated to some extent by other papers in the Public Record Office relating to Sir Gerard Croker's estate, which seems to

have been left in some confusion and gave rise to a law-suit concerning Lady Croker's claim for dower. The property lay at Hook Norton. A short summary of memoranda relating to the dispute will be found in the printed *Calendars of State Papers (Dom.)*, vols. cxlvi and excix. I am informed that they contain nothing which throws any light upon Ferrabosco's interest in the matter.

State-Papers. Foreign—Italian States I (4).

Eccel^{mo}. sig^{ro}.

Doppo il render' a V^{ra} Eccel^{sa} humilis^{mo} gre' [gratie] della cortese memoria che tiene di un suo antico et obligato seruo, come per gli effetti, e per l'altrui relatione io lo conosco; la supplicaro co' quella riuerenza della q^{le} io son tenuto uerso di lei, che si degni proteggere una mia causa giustis^{ma} la qual pende in lite, fra gli heredi di S^r Gerard Croker e me, come V^{ra} Eccel^{sa} potrà informarsi da M^o Lorenzo Dondini presente latore, e mio general Procuratore; e di questa gratia, come delle altre hauute, e sperate dalla sua benigna natura, pregarò il Cielo le sia giusto retributore, poiche la mia sinistra sorte troppo mi uieta il riconoscere tanti fauori da lei hauuti, se no' con un animo grato et afflitto: e con ogni humiltà le honoratis^{mo} sue mani bacio et honoro.

Bologna il 25 di Aprile Lxxxij.

Di V^{ra} Ecel^{sa}

Ossequentis^{mo} et obligato ser^{ro}

Alfonso Ferrabosco.

[Directed] All' Ill^{mo} sig^{ro} mio sempre colen^{mo}

Il sig^{ro}. Tesauriere d'Inghilterra.

[Endorsed] 25 April 1581 (*sic*).

Alfonso Ferrabosca, from Bologne.

The cause in controuersie betwene y^e heires
of S^r Gerard Croker & him.

(Public Record Office) *State-Papers. Foreign.—Savoy I (4).*

Alla Ser^{ma} Reina d'Inghilterra.

Ser^{ma} Reina

Il ritrouarmi defraudato di tutti quei, à quali io hauea o per impres-
tito, o per deposito, lasciato la magior parte di quella ricompensa che
V. M^{ta} di sua gratia hauea dimostrata all' antica mia seruitù, mi ha
fatto ardito di rompere il mio lungo silentio, e di supplicarla, che
secondo le uere informazioni che le saranno date da M. Lorenzo
Dondini mio Procuratore, uoglia fauorirmi di Giusticia. Le rendo poi
humilissime grazie della Pietà che dimostra uerso il mio pouero figliuol
Lino; ne potendo se no' co' l'animo riconoscerla, Le pregarò dal cielo
ogni felicità e co' ogni termine de riuerenza le bacio le realis^{mo} mani.

Turino il v di Febraio lxxxij.

Di V^{ra} M^{ta}

Humilis^{mo} ser^{ro}

Alfonso Ferrabosco.

Alfonso Ferrabosco's first dated composition is a madrigal, 'Tu dolc' anima,' printed in Pevernage's *Harmonia Celeste*, Antwerp, 1583 (2nd ed., 1589; 3rd, 1593). There were also two motets printed at Nuremberg in 1583, 'O Lux beata', a 6, with a second part, 'Deo Patri', printed in Lechner's *Harmonia Miscellæ*. These were followed by 'In Monte Oliveti', a 6; 'O vos omnes', a 6; and 'Timor et tremor', a 6, with a second part 'Exaudi Deus', in Lindner's *Sacræ Cantiones*, Nuremberg, 1585. Two years later, in 1587, appeared the two Sets of Madrigals published at Venice, of which the contents will be found in Vogel's *Bibliothek*. Vogel also gives the title of a collection published in Brescia in 1588: 'L'amorosa ero rappresentata da' piv celebri mvsici d'Italia con l'istesse parole & nel medesimo tuono.' The name of Alfonso Ferrabosco is among the composers; but I have not seen the publication, and do not know of what his contribution consisted.

A good many of his madrigals found their way into English collections, several of which (but not all) appear in the Venetian Sets of 1587.

Fourteen are in Yonge's *Musica Transalpina* of 1588. [I mark with an asterisk those which were printed in the First Set of 1587; and with a dagger those which were printed in the Second Set]:—

Susanna fayre (<i>Susann' un jour</i>)	a 5
I saw my lady weeping, Pt. I (<i>Vidi pianger</i>)	a 5
Like as from heaven, Pt. II (<i>Come dal ciel</i>)	a 5
*Rubies and perles (<i>Perle rubini</i>)	a 5
*O sweet kisse (<i>O dolcissimo bacio</i>)	a 5
*Sometime my hope (<i>Gia fù mio dolce speme</i>)	a 5
*Lady if you so spight mee (<i>Donna se voi m'odiâte</i>)	a 5
*Thirsis enjoyed (<i>Godea Tirsi gl'amori</i>)	a 5
The Nightingale (<i>Le Rossignol</i>)	a 5
These that bee certaine signes (<i>Questi ch'inditio</i>)	a 6
So far from my delight, Pt. I (<i>Se lungi dal mio sol</i>)	a 6
She onely doth not feele it, Pt. II (<i>Sola voi no'l sentite</i>)	a 6
I was full neere my fall, Pt. I (<i>Fui vicin' al cader</i>)	a 6
But as the byrd, Pt. II (<i>Hor come augel</i>)	a 6

The Second Book of *Musica Transalpina*, 1597, contains six five-part madrigals by Alfonso:—

†Zephirus brings the time (*Zefiro torna*).

†Browne is my Loue (*Bruna sei tu*).

The Wine that I so dearly got.

†In flowre of Aprill springing (*Nel piu fiorito*).

†Lady my flame, Pt. I (*Donna l'ardente*).

†Sweet Lord, Pt. II (*Signor la vostra fiamma*).

In Morley's Collection of 1598 there are five for five voices:—

†Such pleasant boughes (*Non vide il mondo*).

†I thinck that if the hills (*Si ch'io mi cred' homai*).

*If silent, then grief (*S'io taccio*).

*I languish to complaine (*Vorrei lagnarmi*).

*Say sweet Phillis (*Hor un laccio*).

In the *Ghirlanda di Madrigali a sei voci*, printed by Pierre Phalèse at Antwerp in 1601, there is a six-part 'Voi volete ch'io moia', which was printed again at Leyden in 1605 in Graswinkel's *Nervi d'Orfeo*; this is not identical with the five-part setting of the same words in Alfonso's First Set of Madrigals of 1587, though the opening phrases are similar. I suppose that this madrigal is by Alfonso Ferrabosco, to whom it is ascribed in both collections.

It is not easy to make an accurate catalogue of Alfonso's unprinted compositions. Of secular works ascribed to him there is what seems to be a single part of a madrigal 'Così nel aspettar noioso' in Brit. Mus. Add. MSS. 37402-6, which may perhaps be by the elder Alfonso.

In the British Museum are also the following 5-part madrigals:—

Phillis a heardmayd dayntye (Add. MSS. 18936-9, wanting Medius; Egerton 2009, wanting Tenor).

Thyrsis this sayd, Pt. II (Eg. 2009, wanting Tenor).

List not to Syrens (Add. MSS. 18936-9; Eg. 2009).

Mount hope (Add. MSS. 18936-9).

The Nymphes that in the groues (Eg. 2009; Lute MSS., Add. MS. 29247; and R. C. M., 1964).

The following have no words:—

Di questi hondi (*sic*) (Add. MSS. 18936-9).

Le belle (*Ibid.*).

The whytest snow (*Ibid.*).

Non lasso martires (*sic*) (*Ibid.* A short extract?).

Otherwise I know of no unprinted madrigals by him except two or three with Latin words, which may rather be called secular motets.

Of these there is a five-part setting of the following verses in the Bodleian (MS. Mus. e. 1-5); in the Christ Church Library, Oxford (twice); at Tenbury and elsewhere:—

'Musica læta suum te gaudet habere patronum
O mihi præcipuos inter habende viros;
Iam patriam redeo; te dulcis amice relinquo;
Patria vix ista conditione placet.'

This would seem to be a complimentary farewell to one of his patrons, on his return to Italy in 1564 (?), or 1569, or 1578.

The other Latin madrigal is a six-part setting of the words:—

'Virgo per incertos casus terraque marique
Vecta diu, tandem facta Britanna fui;
Anglia promisit fessæ solatia vitæ
Sed tamen his uti fata sinistra vetant.'

If these lines are not intended to accompany some allegorical device

or emblem, I cannot conjecture what they may be. They are found in Brit. Mus. Add. MSS. 30810-15, and 31417, and elsewhere.

There is also a *Mars et Marte*, a 5, without words in B.M. Add. MSS. 18936-9 which may be something of a similar kind.

Of the elder Alfonso's Instrumental Music it is impossible to speak here with any fullness. He, of course, is the composer described as the 'most Artificiall and famous Alfonso Ferrabosco of Bologna' by whom there is a Fantasia and a Pavan in Robert Dowland's *Varietie of Lute Lessons*, 1610. To him also we may ascribe the two pieces for the lute printed in Besardus's *Thesaurus Harmonicus*, Coloniae, 1603, Bk. II. His variations on the Plain-song *Miserere*, made in friendly rivalry with Byrd, and printed in 1603 under the name of *Medulla Musicke* (or at least entered in the Stationers' Registers), are not now known to exist. There are in the British Museum; Christ Church, Oxford; Bodleian, and other Libraries, a number of his In Nomines and instrumental pieces, some with names such as *Auprès de vous* (Bodl. MS. Mus. f. 1-6: Lute version B.M. Add. MS. 29247). It is impossible, however, to tell with any certainty whether a piece of this kind is by the elder Alfonso: for though it is possible to say from the date of a MS. that a composition is too early to be by Alfonso II, yet it must be borne in mind that the father's music remained in fashion for some time after his death, and some of it is to be found in comparatively late MSS. The following I believe to be certainly by the elder Alfonso:—

An unnamed piece, a 6, in B.M. Add. 31390 (c. 1578). Two fancies for virginal in B.M. Add. 30485; of these the first is entered (as a four-part Fantasia) in the single part-book B.M. Add. 32377 which also contains two In Nomines a 5, by Alfonso I, to whom they are assigned definitely (as Alfonso *signior*) in B.M. Add. 29427.

An *Ut re mi fa*, a 3, at Buckingham Palace is probably his.

There is an arrangement for the lute of some composition by a Ferrabosco in *Pratum musicum*, Antwerp, 1584, 2nd edition, 1600 (cf. Goovaert's *Typographie musicale dans les Pays-Bas*), but I have not seen this work. It is probably by Alfonso I.

G. E. P. A.

(To be continued.)

LISTS OF THE KING'S MUSICIANS, FROM THE AUDIT OFFICE DECLARED ACCOUNTS

(Continued.)

Audit Office. Declared Accounts. Bundle 394. No. 74.

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber from Michaelmas 13 Chas. I, 1637 to Michaelmas, following.

Payments to :—

14 *Trumpeters viz.* :—Josias Broome, Sergeant, Robert Ramsey, the elder, Randall Floyd, Richard Stock, George Porter, the elder, Serles Perkins, Peter Jones, Humfrey Jenkinson, W^m Carr, W^m Ramsey, Cuthberte Collins, Xpofer Collins, Xpofer Hopkins, John Smith and Robert Ramsey, the younger.

Edward Jukes for 74 days in part of Christmas quarter 1637, George Porter succeeding him (by letters under the signet 20. Jan. 1637[–8]).

Thomas Floyd for three quarters of a year & 50 days; Edward Johnson, succeeding him, to whom wages are due at the same rate for the remainder of the said year.

George Porter, the younger at 8d. a day, for 74 days in Christmas quarter 1637; Edward Johnson, succeeding him, for the residue of the said year at the same rate (by [letters under] the signet dated 20 Jan: 1638[–9]).

7 *Violins* :—Thomas Lupo, Thomas Warren, Leonard Mell, John Hopper, James Johnson, David Mell, & Nicholas Piccarte, Robert Parker and Richard Dorney, Alfonsee Ferrabosco.

Stephen Nan, composer for the violins.

John Heydon, for 3 quarters of a year ending Midsummer 1638; Symon Nan succeeding him, his like wages for one quarter of a year at Mich. 1638 (by letters under the signet 5 Jan. 1638[–9]), to commence from the Nativity of St. John Baptist.

Flutes :—Andrea Lanier & Henry Ferrabosco, W^m Gregory.

Sagbuttes :—John Snowesman, Richard Blaggrave & John Freind, Daniel Farrant, Clement Lanier.

Lutes :—Lewis Evans & Robert Dowland, Detrich Stiffkin, Nicholas Lanier & Timothy Collins, for their wages at £40 a year and liveries & to the said Timothy Collins for an arrear of his wages at £40 a year & livery due for half a year ending Mich: 1628.

Virginalls :—Thomas Warwicke.

Tuner & repairer :—Edward Norgate.

Audit Office. Declared Accounts. Bundle 394. No. 75.

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber, from Michaelmas 14. Chas. I. 1638 to Michaelmas following.

Payments to:—

16 Trumpeters viz.:—Josias Broome, sergt., Robert Ramsey the elder, Randall Floidd, Richard Stocke, George Porter, the elder, Searles Perkins, Peter Jones, Humfrey Jenkinson, W^m Marr, W^m Ramsey, Cuthbert Collins, Xpofer Hopkins, John Smith, Robert Ramsey, the younger, George Porter the younger & Edward Johnson.

Thomas Creswell, succeeding Edward Johnson at 8d. a day, by virtue of a warrant [no date given].

9 Violins viz.:—Thomas Lupo, Thomas Warren, John Freind, Leonard Mell, John Hopper, James Johnson, Davis Mell, Nicholas Piccart and Symon Nan.

Robert Parker and Richard Dorney.

Alfonsoe Ferraboscoe.

Etienne Nan, composer for the violins.

Flutes:—Andrea Lanier & Henry Ferraboscoe.

William Gregory.

Sagbuttes:—John Snowsman & Richard Blgrave.

Daniel Farrant.

Clement Lanier.

Lutes:—Lewis Evans, Robert Dowland, & Detrich Stœffken.

Nicholas Lanier and Tymothy Collins.

Virginalls:—Thomas Warwicke, exercising two places.

Tuner & repairer:—Edward Norgate.

Audit Office. Declared Accounts. Bundle 395. No. 76.

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber, from Michaelmas 15. Chas. I 1639 to Michaelmas following.

Payments to:—

16 Trumpeters, viz.:—Josias Broome, sergeant, Robert Ramsey, the elder, Randolph Lloid, Richard Stocke, George Porter, the elder, Searles Perkins, Peter Jones, Humphrey Jenkinson, William Marr, William Ramsey, Cutbert Collins, Christopher Hopkins, John Smith, Roberte Ramsey, the younger, George Porter the younger and Edward Johnson.

Thomas Creswell.

8 Violins viz.:—Thomas Lupo, Thomas Warren, John Freind, Leonard Mell, John Hopper, Davis Mell, Nicholas Piccart & Symon Nan. James Johnson (deceased) due for one quarter ending Xmas 1639; Ambrose

Beeland succeeding him (by letters under the signet dated 22 February 1639[40], wages due for three quarters ending Michaelmas 1640.

Violls:—Robert Parker & Richard Dorney.

Alphonsoe Ferraboscoe 'one other of the said violins'.

Estienne Nan, composer of the violins.

Leonard Mell; for three quarters of a year ending Lady Day 1628 which was in arrears and now paid.

Flutes:—Andrea Lanier & Henry Ferraboscoe at 10*d.* a day & their liveries.

W^m Gregory.

Sagbuttes:—John Snowsman & Richard Blagrave.

Daniel Farrant.

Clement Lanier.

Lutes:—Lewis Evans, Robert Dowland & Detrich Steifkyn.

Nicholas Lanier & Timothy Collins.

Virginals:—Thomas Warwicke, exercising two places.

Tuner & repairer:—Edward Norgate.

Audit Office. Declared Accounts. Bundle 395. No. 77.

Declaration of the account of Sir William Uvedale, knight, treasurer of the king's Majesty's Chamber, from Michaelmas 17. Chas. I. 1641 to Michaelmas following.

Payments to:—

14 Trumpeters, viz.:—Josias Broome, sergt., Robert Ramsey the elder, Richard Stocke, George Porter the elder, Peter Jones, Humphry Jenkinson, Willm Marr, Willm Ramsey, Cuthbert Collins, Christopher Hopkins, John Smith, Robert Ramsey, the younger, George Porter, the younger, and Edward Johnson, abating £6, & 20*d.* for one quarter's wages of Peter Jones due at Mich. 1642.

Serles Perkins, for half a year, ending Lady Day 1642 and 65 days of Midsummer quarter following.

Randolph Floid, for half a year, ending Lady Day 1642 and to Thomas Creswell in his place, for half a year, ending Mich. 1642.

To Thomas Creswell for his former wages at 8*d.* a day, for half a year ending Lady Day 1642 & to W^m Hopkins, in his place, (by warrant under the signet, dated 19. April 1642) for half year ending Mich. 1642.

Violins:—Thomas Lupo, for three quarters of a year ending Midsummer 1642.

Thomas Warren.

John Freind, John Hopper, Davis Mell, Symon Nan, Ambrose Beeland, Richard Comer, for half a year ending Lady Day 1642.

Nicholas Piccart, for a like time.

Alphonsoe Ferraboscoe, for the same time.

Estienne Nan, composer of the violins.

Flutes:—Andrea Lanier, Henry Ferraboscoe, due for half a year, ending Lady Day 1642.

W^m Gregory for the like time.

Sagbuttes:—Richard Blagrave, for one quarter of a year ending Christmas 1641 & to Thomas Blagrave in the place of the said Richard (by letters under the signet 19. April 1642) due for one quarter ending Lady Day 1642.

John Strong, in the place of John Snowsman (by warrant under the signet 19. April 1642) the first payment to commence from Mich. last past, due for one quarter ending Lady Day 1642.

Daniel Farrant, due for half a year ending Lady Day 1642.

Clement Lanier.

Lutes:—Lewis Evans, for half a year, ended Lady Day 1642.

Ditrich Steofkin, for one quarter of a year ending Xmas. 1641.

John Mercure, in the place of Robert Dowland, (by warrant under the signet, dated 31st Dec. 1641,) for half a year ending Lady Day 1642.

Nicholas Lanier & Timothy Collins for a like time.

Virginalls:—Thomas Warwicke, exercising two places, for a like time.

Tuner & Repairer:—Edward Norgate.

Audit Office. Declared Accounts. Bundle 395. No. 78.

Duplicate of foregoing roll.

Audit Office. Declared Accounts. Bundle 395. No. 79.

Same as rolls 77 & 78. (395.)

Audit Office. Declared Accounts. Bundle 395. No. 80.

Declaration of the account of Sir Edward Griffin, knight, treasurer of the king's Majesty's Chamber, from the Nativity of St John Baptist 1660, 12. Chas. II. to Christmas 1661. 13. Chas. II. for the space of one year and a half.

Payments to:—

Trumpeters & Kettledrum, viz.:—Jervace Price, Serg^t trumpeter at £100 per annum, Benigne le Ragois, Melquer Goldt, Simon Beale, William Hopkins, Thomas Scolthorpe, William Bounty, Thomas Knowles, William Peacocke, Richard Deane, John Jones, Edward Simpson, Edward Homerston, Hugh Fisher, John Baker, Nicholas Chapron & Vilford Morrice, 16 ordinary trumpeters & to Hans Barny Hosky, his Majesty's kettledrum at £60 a year each for one year ending Midsummer 1661.

Violins:—Davis Mell, Ambrose Beeland, Richard Darney, John Singleton, Theophilus Fitz, William Young, Henry Brockwell, John Atkinson, John Youckney, Isaac Staggin and William Clayton, at 20*d.* a day & £16 2*s.* 6*d.* a year for livery, for one year, ending Midsummer 1661.

To Symon Hopper, for three quarters of a year ending Midsummer 1661.

To John Bannister and Walter Youkney, for one half year ending Midsummer 1661.

William Howes, John Strong, Robert Strong, Edward Strong, Richard Hudson, Phillipp Beckett and Henry Comer at £46 12s. 8d. a year for one whole [year] ending Midsummer 1661.

William Saunders at 2s. 4d. a day and £16 2s. 6d. for livery, for half a year ending Midsummer 1661.

George Hudson, composer of the violins at £42 15s. 10d. a year for one year as above.

Mathew Lock, another composer of the violins at 20d. a day & livery for the same time.

Wind Instruments:—Andrea Lanieri, deceased, at 20d. a day & livery, for one quarter & one month, ending 2. Nov. 1660 and to Thomas Lanieri, succeeding in his place, for half a year & two months ending Midsummer 1661.

William Gregory, the elder, John Strong and Thomas Blagrove at a like rate & for one year ending Midsummer 1661.

Clement Lanieri at 2s. a day and livery.

Lutes & other private music:—John Wilson, Ditrich Steofkin, Lewis Evans at 20d. a day & livery, for one year ending Midsummer 1661.

William Gregory, the younger at £46 a year, for a like time.

Henry Lawes at £20 a year & livery for a like time.

John Hingeston at £50 a year, for the like time.

Nicholas Lanieri at £40 a year & livery, for the like time.

John Singleton succeeding in the room of Timothy Collins deceased, for his like wages and livery & due for the same time.

Thomas Baltzer at £110, for one half year ending Christmas 1661.

Virginalls:—Christopher Gibbons at £86 a year, due for one year & a half ending Christmas 1661.

Tuner & repairer:—John Hingeston at £60 a year, due for half a year, 5 months and one week ending Midsummer 1661.

Audit Office. Declared Accounts. Bundle 396. No. 81.

Declaration of the account of Sir Edward Griffin, knight, treasurer of the king's Majesty's Chamber from Christmas 1661, 13. Chas. II. to the Nativity of St John Baptist 1663, 15. Chas. II. for 1 year & a half.

Payments to:—

Trumpeters & Kettle Drum:—Jervace Price, sergt., Benigne Le Ragois, Melquer Goldt, Simon Beale, William Hopkins, Thomas Sculthorpe, William Bounty, Thomas Knowles, Willm Peacocke, Richard Deane, John Jones, Edward Simpson, Edward Homerston, Hugh Fisher, John Baker, Nicholas Chapron and Vilford Morris (16 ordinary trumpeters) and to Hans Barny Hosky (kettledrummer) for three quarters of a year ending Lady Day 1662.

12 Violins:—Davis Mell, Ambrose Beeland, John Singleton, William Young, Henry Brockwell, John Atkinson, John Youckney, Simon Hopper, John Banister, Walter Youckney, Isaac Staggin and William Clayton, for one quarter of a year ending Mich: 1661.

Richard Dorney & Theophilus Fitz, for half a year, ending Christmas 1661.

William Howes, John Strong, Robert Stronge, Edward Stronge, Richard Hudson, Phillip Bockett and Henry Comer, for one quarter ending Michaelmas 1661.

William Saunders at 2s. 4d. and livery, due for the same time.

George Hudson, composer of the violins, for half a year ending Christmas 1661.

Mathew Locke another composer of the violins at 20d. a day & livery, for one year ending Midsummer 1662.

Paul Bridges, one of his Majesty's musicians in ordinary for the viol de Gambo at £40 a year & livery, due for one year, ending Midsummer 1661 (by warrant under the signet) dated 16 June 1662, 15. Chas. II.

Musicians for the wind instruments:—Thomas Laneire for half year ending Christmas 1661.

William Gregory, the elder, John Strong & Thomas Blaggrave for one quarter ending Mich. 1661.

Clement Laneire, due for half a year ending Christmas 1661.

William Child, in the room of the said Clement Laneire deceased at 20d. a day, a livery, for half year ending Midsummer 1662.

Lutes & other private music:—Nicholas Laneire & John Singleton, for one quarter ending Mich. 1661.

Dr John Wilson, Districh Steofkin, William Gregory, the younger, & Lewis Evans, for the same time.

John Hingeston at £50 a year, due for the same time.

Thomas Baltzer at £110 for three quarters of a year ending Mich. 1662.

Henry Lawes at £20 & livery, for a quarter of a year ending Mich: 1661.

Richard Hudson keeper of his Majesty's Lutes and violles at 12d. a day, for one year ending Midsummer 1661.

Virginalls:—Christopher Gibbons at £86 a year, for one year ending Christmas 1662.

Tuner & repairer of the wind instruments:—John Hingeston at £60 a year, for one quarter of a year ending Mich. 1661.

(To be continued.)

NOTES AND QUERIES

NOTES

Dublin Ticket-medal (iii. 107). Since the publication of my article on the Fishamble Street ticket-medal, an example in silver has been unearthed. It is now in the collection of Mr. Robert Archer, and bears, besides the owner's name 'John Whittingham', the hall-mark of 1742-8.

I have also learnt that the Rev. Coote Mitchell, spoken of in my article (p. 108), was ordained in 1747 and appointed Chaplain to the Corporation of Dublin in August, 1749. He was the grandson of Sir Michael Mitchell, a Lord Mayor of Dublin.

W. J. LAWRENCE.

The Death Song of the Cherokee Indians (iii. 166). I think it is evident that this song was composed about the year 1780, and was the work of an English composer. I dismiss as fabulous an 'Indian' origin. I take the Preston publication to be the earliest, and the date is probably 1788 or 1784—not later. An exact copy of this publication, but without the words 'Printed for the Author', was issued by Longman and Broderip in 1785. Anne Lee's version followed in 1786. In 1787 (or late in 1786), Paxton composed new music for Mrs. Hunter's words, published in Dublin the same year. However, this air cannot have 'caught on', for the original tune appears in Crosby's *English Repository* in 1807, also in the edition of 1811. It was again printed with the song in the *British Orpheus* in 1812, but by a strange error the Music is said to be 'by Paxton'. It was also printed in the *Sky Lark* in 1825, under the title of 'Death Song of the Indian'. I heard it sung in 1875 at a Concert at Lismore.

W. H. G. F.

English Magazine Music (iii. 99). In regard to *The Gospel Magazine* Mr. Kidson writes :—'I am unable to state when this magazine commenced . . . The magazine existed in 1808 at least.' *The Gospel Magazine* was founded in 1766, and ceased publication in 1772. It was revived in 1774, under the editorship of William Mason, and in it appeared Toplady's 'Rock of Ages' in March, 1776. Toplady was editor from January, 1776, to September of the same year, and in 1788 it stopped publication. Again it was revived in 1796 by Walter Row, and it is still in existence, under the editorship of the Rev. James Ormiston of Bristol.

W. H. G. F.

Eighteenth-Century Magazine Music (iii. 18, 117). In my notes on Mr. W. J. Lawrence's article, I mentioned that Signor Savoi (No. 56) was very likely a printer's slip for Leoni. I now find that Savoi is correct. Signor Savoi sang for several years at London concerts (1768-77).

W. H. G. F.

Letter from Thomas Linley to Colman. The following letter, dated 'Bath, Oct^r: 11th: 1770', is in my collection. I do not think it has been printed before.

G. E. P. A.

Dr. S^r.

You are desirous of knowing my real sentiments in regard to my Daughters performing in London, therefore I will be as plain as I can.

I think, as she has acquired a Reputation, I ought to have the advantage of her first performing in London myself: and as the publick Rooms in London are open to me upon the same Terms as to all other Performers, there is a great Probability that I may get more than the sum M^r Tom's offers, by my attempting a Concert on my own Account should I determine to come [to] London.

It is contrary to my Inclination that my Daughter should sing at either House for the Orotoria's, or any where else in London, w[here] I am not myself a Principal in the Undertaking—for were I properly settled in London, I think I could conduct the Business of Orotorios myself, whenever an Opportunity offered for me to attempt it; therefore I do not relish the giving the prime of my Daughters Performance to support the Schemes of others: (you desired I would speak my Mind—I do so—but you may suppose I should not chuse that this should pass your own Breast) but notwithstanding this, as you seem so strenuous that I should engage in them, If M^r Tom's will give me 200 Guineas, and a clear Benefit, for w^{ch}, my Daughter shall have the choice of any Orotorio that has been (? never illegible) before performed she shall come—otherwise I think it most to my advantage to take my chance whenever I come to London.

In regard to engaging her as an Actress, I shall never do that, unless it were to ensure to myself and Family a Solid Settlement, by being admitted to purchase a share in the Patent on reasonable Terms, or something adequate to this, either of w^{ch}: I perceive no probability of obtaining—and I shall never [put my] self at the mercy of my Children, especially when their very Po[wer] of being of service to me depends so entirely upon Chance.

Mr Garrick is in Bath—I have had some Overtures from him, w^{ch}: I declined, without coming to an Explanation, for I never shall engage my Daughter upon the Stage as an Actress upon any other sort of Terms than those I have spoken of, and w^{ch}: I should not have mentioned, as you may think them Impertinent, but that you requested to know my real sentiments upon this Subject, w^{ch}: you now do, and may believe that I shall be always ready to anything in my Power to oblige you as far as is consistent wth: the Duty I owe to myself and Family & that I am very respectfully S^r Your most

Obed^t: Hble Sert

Tho^s Linley.

My Wife & Family desire their Resp^t: to M^{rs} Colman & yourself.

I shall be much obliged to you for a Line in Answer to this as soon as convenient.

To George Colman Esq^{re}

Great Queen St.

Lincolns Inn Fields

London.

Keyboard instruments at the Victoria and Albert Museum. Their Majesties the King and the Queen have been graciously pleased to deposit on loan at the Victoria and Albert Museum an interesting group of musical instruments. The loan consists of a harmonium, a piano, and a harpsichord.

The harmonium, made by Ale. Muller of Paris, is of interest from the fact that it was specially constructed for travelling and can be fitted into a small leather trunk, which is exhibited beside it. This instrument was formerly used on the Royal Yacht.

The piano, which came originally from Carlton House, is an early specimen of the upright grand type, and was made in 1808 by 'R. Jones, Upright, Grand and Square Piano-forte maker To His Royal Highness The Prince of Wales, No. 11 Golden Square, London, W.' It was therefore presumably constructed specially for George IV, when Prince of Wales. It is decorated in carved and gilt work with tracery in the revived Gothic style which came into vogue in the latter part of the eighteenth century. In the upper part are two doors with silvered glass panels.

The most important and interesting piece of the three is the harpsichord, which is said to be the original one bequeathed by Handel to King George II. It was made by Hans Ruckers the Elder, the first of that celebrated family of Flemish musical instrument-makers who worked in Antwerp. It is inscribed 'JOANNES RVCKERS ME FECIT ANTVERPIAE, 1612', and bears the characteristic 'rose' trade-mark representing a seated angel playing a harp between the letters 'H. R.' The sounding board is further decorated with painting and gilding. This instrument was constructed for two keyboards on the system invented by Hans the Elder, but the actual keyboards with which it is now provided are, together with the keys, jacks, and stops, of modern make. In Grove's *Dictionary of Music and Musicians*, vol. iv, page 185, it is stated that this harpsichord was found at Windsor Castle in 1883, and 'may have been the large harpsichord left by Handel to Smith and given by the latter to King George III'. On a label attached to it, however, is the statement that it was bequeathed by Handel as above. The stand is of modern date; it is placed beneath the case in which the instrument is exhibited.

The harpsichord and the piano are shown in the East Court (Room 45), in which another harpsichord made by a member of the Ruckers family is also shown. The harmonium is exhibited in the East Cloister of the North Court (Room A).

Musicians named in the Registers of St. James's, Garlickhithe. These extracts have not been printed before, to the best of my belief. Was William Damon 'minsterell' identical with the composer of this name (see iii. 118)? There was a family of musicians of the name of Warren, several of whom are indexed in *The King's Musick*: see also the Lists of the King's Musicians, ii. 116, 239.

Christening.

1569. 14 Feb. Sara, d. of William Damon, Minsterell.

Christening.

1573. 19 Sept. Georg, s. of Georg Hylliard, Musicion.

Christening.

1574. 23 Jan. Jane, d. of Richard Hilliard, Musician.

Burial.

1574. 10 Jan. Christian Take, servant with Richard Hillyard, Musician.

Burial.

1574. 18 March. George Hilliard, Musician.

Christenings.

1577. 22 Sept. Elizabeth, d. of John Troute, Mynsterell.

1578. 1 July. John, s. of William Warren, Musician.

,, 8 Dec. John, s. of John Brytewell, Musician.

Burial.

1578. 2 July. John, s. of William Warren, Musician.

,, 5 Nov. Robert Warren, Musician.

Christenings.

1580. 10 May. Henry, s. of William Warren, Musition.

,, 7 Sept. Elizabeth, d. of Richard Chambers, Musition.

Burial.

1580. 12 May. Henry, s. of William Warren, Musician.

Christening.

1581. 16 July. Jone, d. of William Warren, Musician.

Burials.

1581. 17 July. Jone, d. of William Warryn, Musician.

1582. 15 Oct. John Hassell, Musician.

1583. 5 Oct. Child of William Warren, Musician.

1584. 3 June. George Revene, servant with William Warren, Musician.

1584. 2 Feb. Joyse, wife of William Warren, Musician.

A. F. H.

Payments to Musicians in 1632. A Correspondent sends the following extracts from State Papers (Domestic), Vol. 229, No. 67.

A List of the Hon. Lord Chamberlain's Warrants payd Anno Domini 1632.

Richard Dorney for Strings for the Violin	009	0	0
Jole Helle for a Harpe	025	0	0
Maurice Webster for Lute Strings	005	0	0
Jo: Cogshall for Lute Strings	020	0	0
Robert Johnson for Lute Strings	020	0	0
John Wordington for a basse Viol	008	0	0
Anthony Roberts for a Theorba	015	0	0
To Jos. Taylor and Mr Swanston for a play acted at Hampton Court 20th and for ten plays at Whitehall att ten pounds apiece	120	0	0
Tho: Lupo for a new tenor Violin	006	0	0

Edw: Norgate of the Organs, Virginalls etc.	042	0	0
To Maurice Webster Violl Strings.	005	0	0
To Jo: Lowen and the rest of the players for acting 24 playes att £20 a piece and 21 att £10 a piece	270	0	0
To Christopher Beston and the rest of the Queens players for acting of playes one att Hampton Court at £20 and 8 at £10 a piece	100	0	0

EDITOR.

Corrections to Grove's Dictionary, new Edition. A few mistakes found their way into some articles contributed by the present writer to the new edition of Grove: they will be found in some lists of compositions, which are very difficult to compile correctly as every musical antiquary knows.

TYE. 'Ave Caput.' The Ch. Ch. fragment is for 8 (not 4) voices.

TYE. 'To Father, Son, and Holy Ghost' is for 5 (not 4) voices.

WHEELKES. 'Alleluja: Salvation' is a Full Anthem, not Verse.

WHITE (Robert). Take out 'Ecce mater' from the list of compositions. It is not White's. Add another set of Lamentations for 6 voices, wanting Tenor. Ch. Ch. G. E. P. A.

Handel and the Oxford Music Room. In the *London Magazine* for July, 1748 (p. 354), is printed an Epigram, 'Upon a Piece of Musick compos'd by Mr. Handel, and perform'd at Oxford, to raise Money for a Musick-Room building there.' It runs:—

Amphion well-skill'd
By Musick could build,
Of whom poets miracles tell:
But let us no more
Boast wonders of yore,
For Handel can work them as well.

Dr. Mee, in his book *The Oldest Music Room in Europe* (p. 7), tells us that the 'Building was begun upon the Strength of a Subscription set on Foot about the Beginning of 1742. . . . Afterwards 120*l.* were raised by two Oratorios performed in *Christ Church Hall*'.

The Epigram (which is not, I think, given by Dr. Mee) may refer to these Oratorio performances.

READER.

The Royal Academy of Musick, 1719. The following receipt is copied from a document among the late Sir A. Wollaston Franks's papers; it may be of interest to some readers of the *MUSICAL ANTIQUARY*.

The Directors of the Royal Academy of Musick by Virtue of a Power given them under the King's Letters Patents, having thought it necessary to make a Call of five per cent. from each Subscriber: have authorized the Treasurer to the said Royal Academy, or Mr. John Kipling his Deputy, to receive the same: And the Receipt of either of them shall be a legal Discharge for such summ so paid to them or either of them.

Receiv'd of Ye Right Honble Ye Earle of Peterborow, this 25 day of December 1719 the Summ of Ten pounds according to the summ subscribed by his Lorspp I say Receipt £10 — —.

John Kipling, Depty.

A. F. H.

Edward Lowe. This musician, who had been Organist of Christ Church, Oxford, and afterwards succeeded Dr. Wilson as Professor of Music in the University, gained his living as a music master during the Commonwealth. There is an interesting letter written by him to a pupil, Barbara Fletcher, who afterwards married Daniel Fleming, printed in *The Flemings at Oxford* (Oxford Hist. Soc., 1904, p. 541).

'Most vertuous Mrs Barbara

I humbly beseech you to play thes Lessons in the Order sett downe Constantly once a day, if you haue health and leasure. Play not, without turninge the Lesson in your Booke before you & keepe your eye (as much as you can) in your Booke. If you Chance to miss goe not from the Lesson, till you haue perfected it. Aboue all, Play not too fast. Thes few rules obserued you will gaine your selfe much Honnour & some Credit to your master, whose better title is

Your most humble servant

25 March: 1652.

Ed: Lowe.'

This letter accompanied a MS. lesson book, which is stated to be still in existence.

The Flemings in Oxford also contains some Accounts from which can be gathered what a country gentleman thought it right to spend upon music in the second half of the seventeenth century. The entries relating to music might be worth collecting some day in a separate note. L.

QUERY

Mr. T. G...n. Who was this operatic singer? There is a set of verses in the *London Magazine* for August, 1736, entitled 'The Tame Hero. A familiar Letter to Mr. T. G...n, on his appearing in the Opera of Adriano in a Roman Dress'. Here the singer's appearance and manner are severely criticized.

With dangling arms, and down-cast eyes,
Trailing thy legs in shameful-wise,
With twenty other fooleries.

STUDENT.

ANSWER

Peter Gillier (iii. 180). Rimbault prints the following document in his *Old Cheque-book of the Chapel Royal*, Camden Society, 1872, p. 53:—

1741-2, Jan. 18. By virtue of a warrant from the Rt. Rev. Edmund Lord Bishop of London, Dean of his Maj. Chapels Royal, I have sworn and admitted Mr. Peter Gillier into the place of Violist of his Maj. Chapels Royal, vacant by the death of Francisco Goodsens.

Geo. Carleton, Sub-Dean.

In a note (*Ibid.*, p. 233) Rimbault attributes to Peter Gillier the authorship of *A Collection of New Songs* [&c.], Heptinstall, 1698. S. T. P.

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